

XIX
MVS.

Tr. 1. 111

Tr. 1. 111

Partito per

io Dran

JACOBI

II.

5.

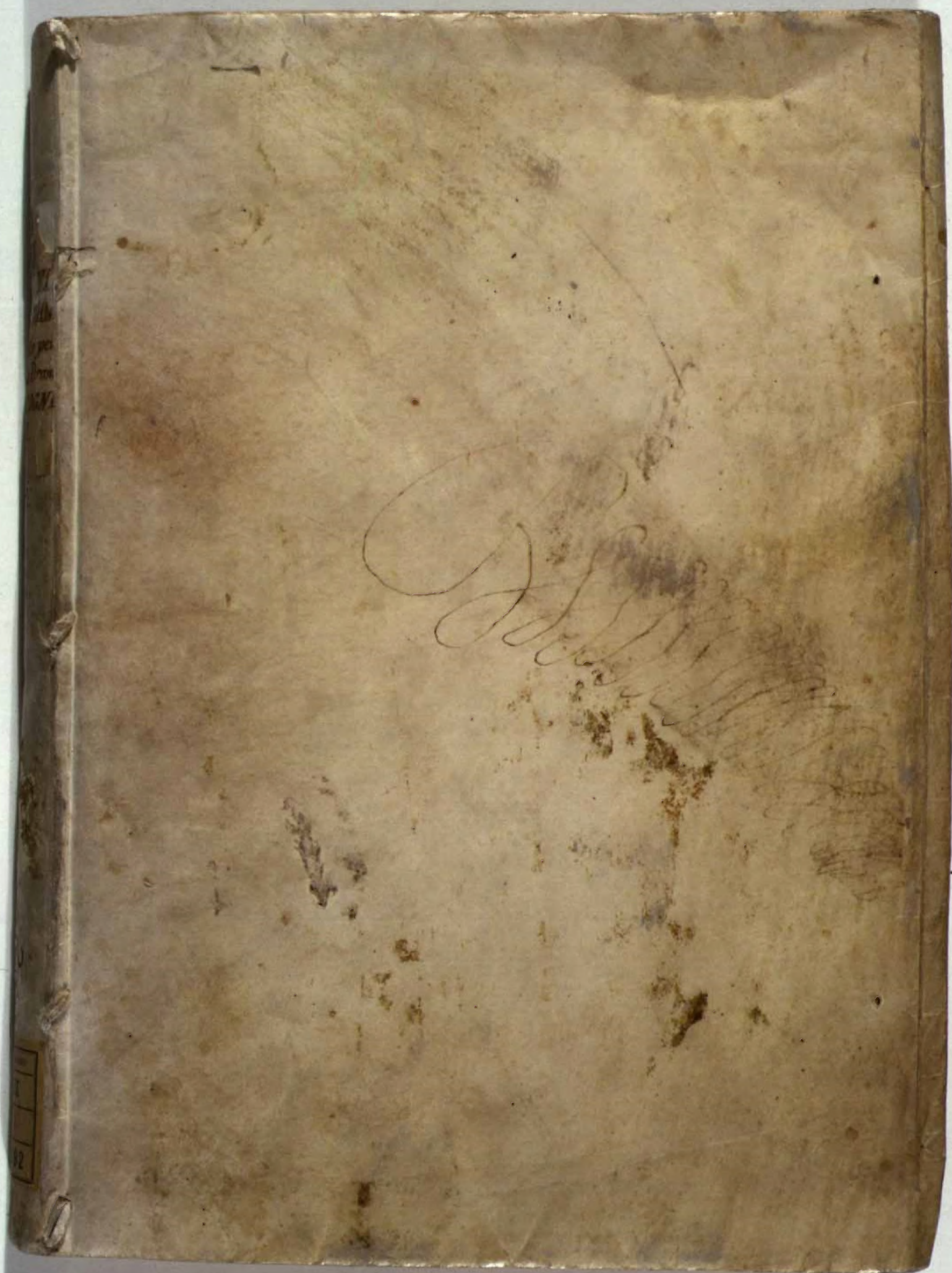
Manuscripta
II
I
292



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II

I

292

Provenienza

Marmi.

Vecchia Collocazione

Magl. cl. XIX, n. 35

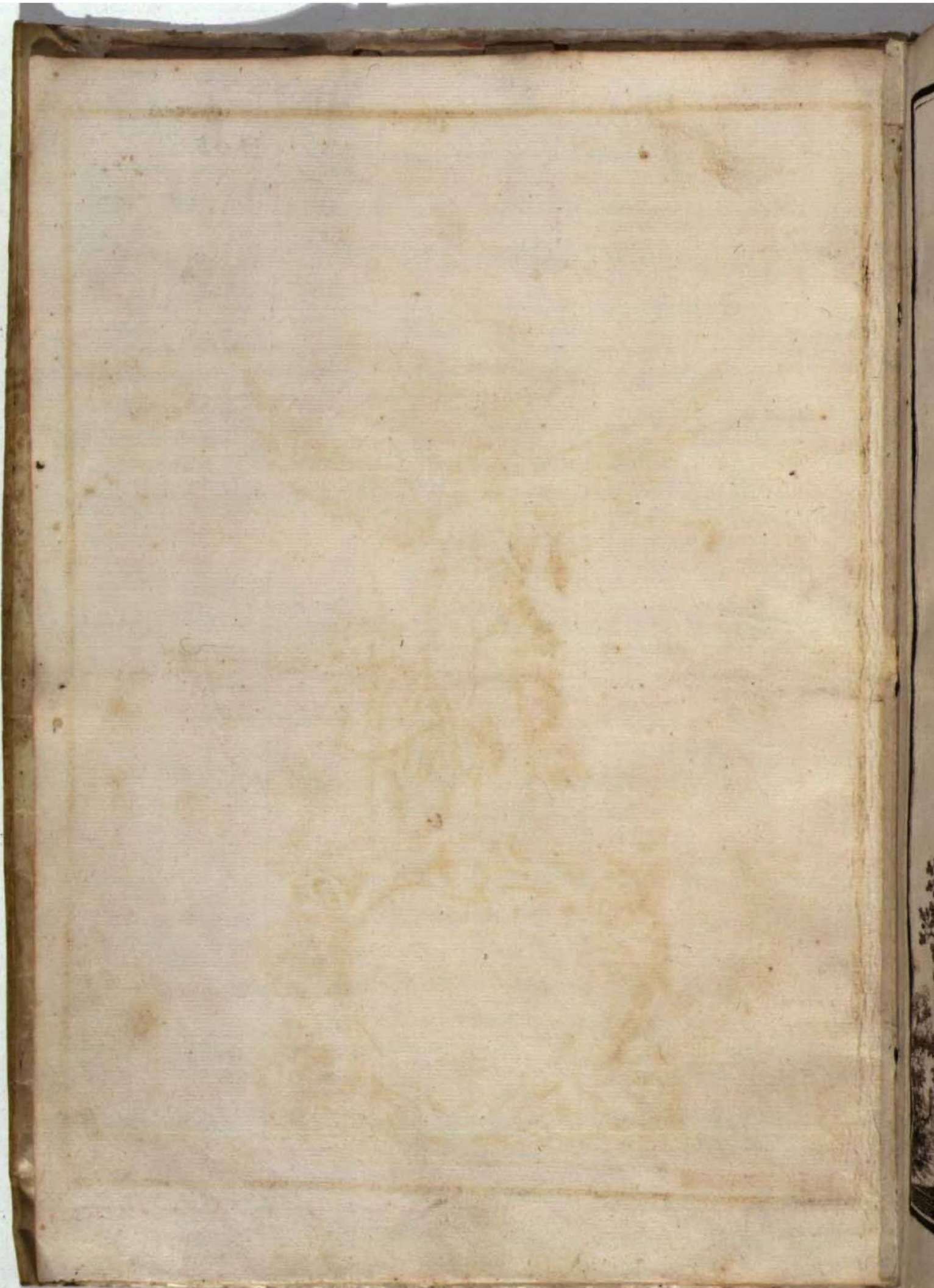
1896

XIX. MVS.

Nic. SAPITI

Bar. BAGLIONI

Partito per il Celio
Drama del CICOGNINI





CELIO

Dramma Musicale del Signor
Dottor Iacinto Cicognini

Messa in Musica da Niccolò Sapiti,
e da Baccio Bugnioni

dedicata

All Illustriss.^{mo} Sig.^{ro} Marchese
Bartolommeo Corsini





Prologo Vendetta, Rebellion, Amore

Vendetta



Ai sotterranei Chiodi delle Tartare & Vasso miei soggetti Var-

Waltz Weit & Weit orndio anofriv già vi chiama già

Vas petta la gran Dea della Vendetta già vi chia - ma

già vi chiama già vas - petta la gran Dea la gran De - o di:

la Vendetta

Furore



he m'imponi o Regina qual ti feru nel sen l'abbia brama che da re si richiama

Rebellioné

il furor che t'inchina ual di strage nouella a te de =



io aspettata ti rende strice Dea La Rebellion son io esedeu

No più degno brami ruine e morri sedei Regi più forti tuoi diroccar precipi =


far i Regni Sarò se così chiedi di questa destra mia scherzo giocondo mandar sos =

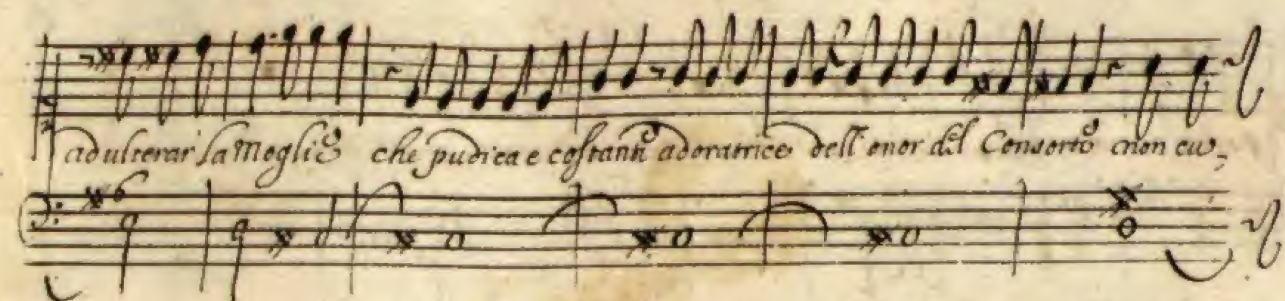
Sopra il mondo



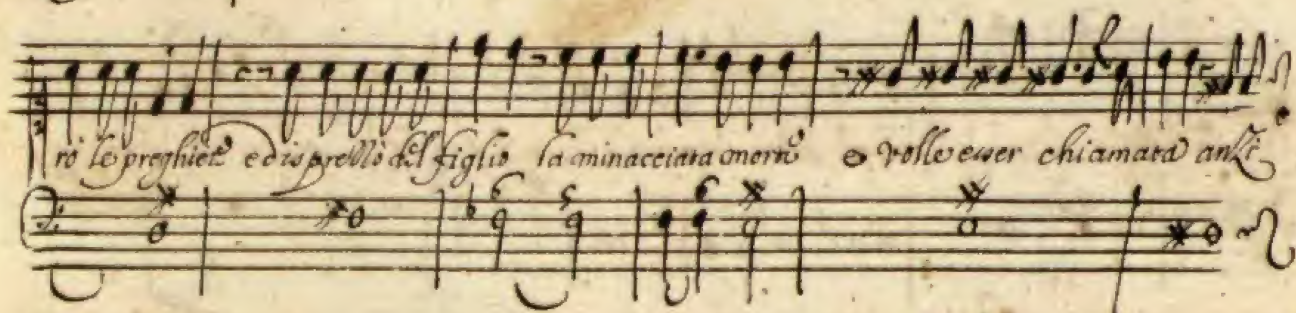
VENDETTA.

dite o' fidu ridite Sento (gia uel saper) d'Amagona il Monarca del buon Pastore

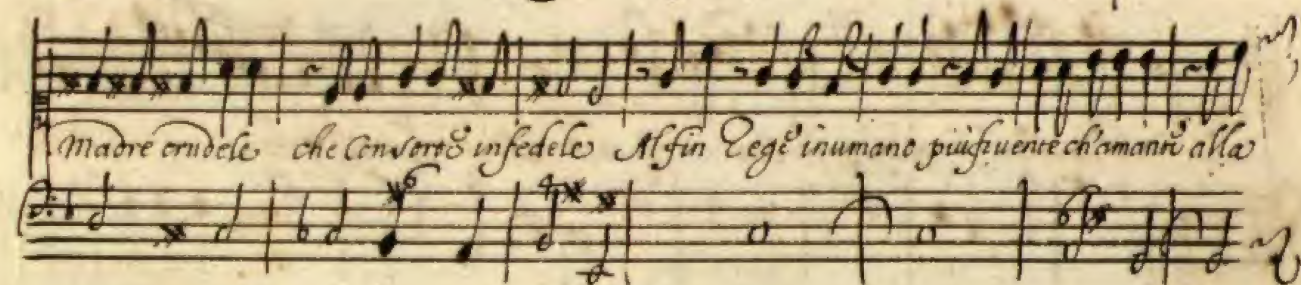




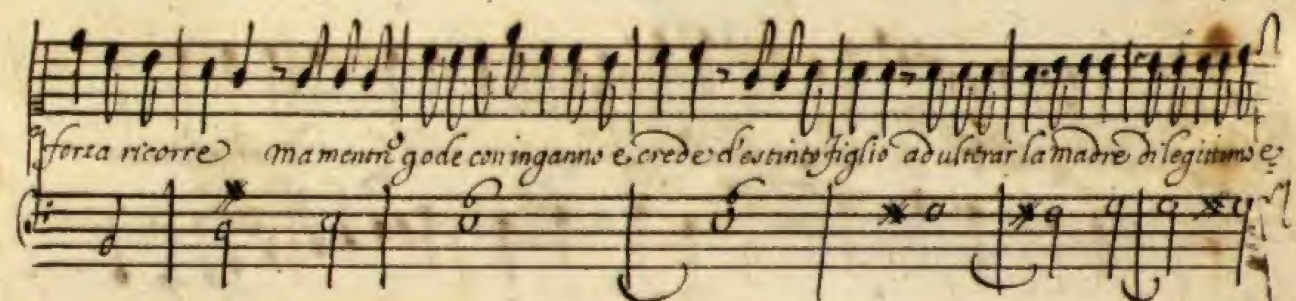
adulterar la Moglie che pudica e costant' adoratrice dell' onor del Consortio non cu-



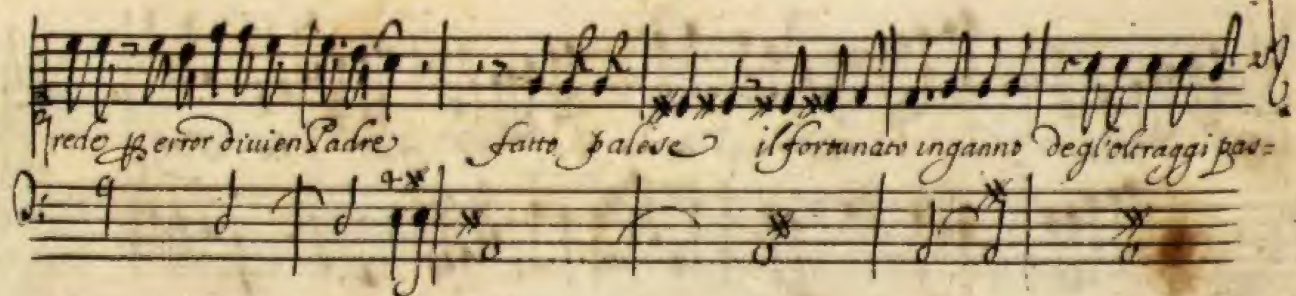
ri le proghiere ed i prelli del figlio la minacciata onore o vollover chiamata an-



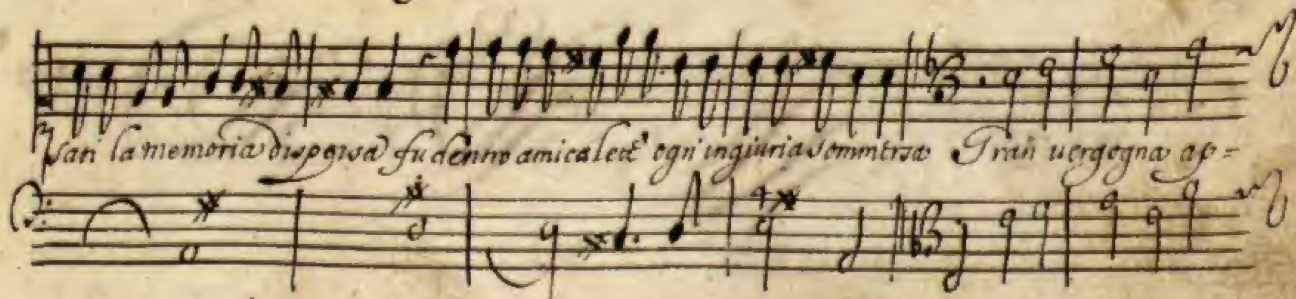
Madre crudele che Consortio infedele Al fin Vegi inumano più furente ch' amant' alla



forza ricorre ma mentr' gode con inganno e crede d' estinto figlio adulterar la madre di legittimo e



Prede horror di vien Padre fatto palese il fortunato inganno degl' oltraggi pas-



Vati la memoria disposta fu dentro amica let' ogni ingiuria sommersa Tra uergogna ap-

portava a me chesi strana crudel v'ostenta uondetta e senza emen - da contro il

figlio d'empio Or a più fiere atro: città di Pastore il figliol p'uri sac- cen-

da di Pastore il fi- gliol p'uri sac: cen da su su dunque velo: ci su su

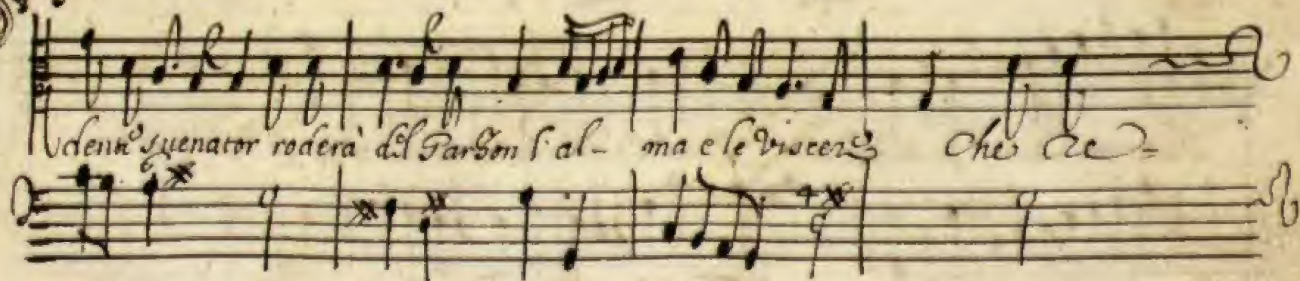
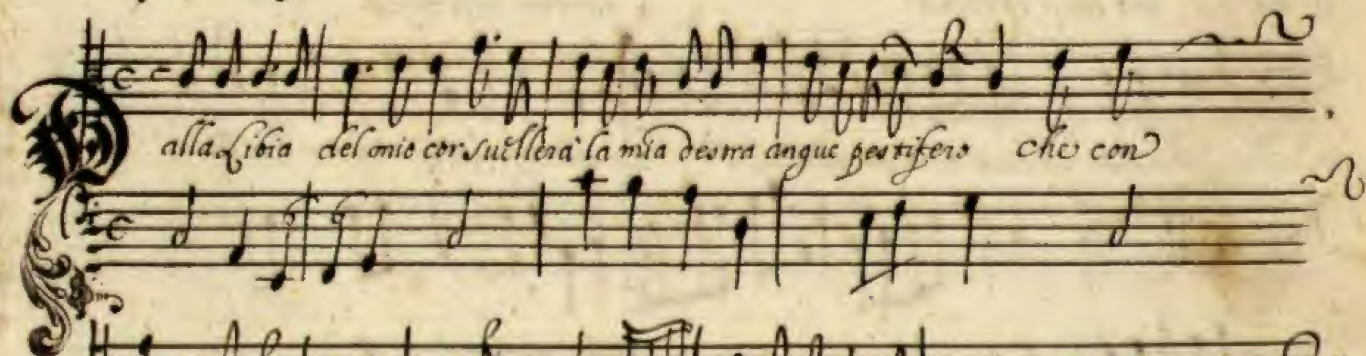
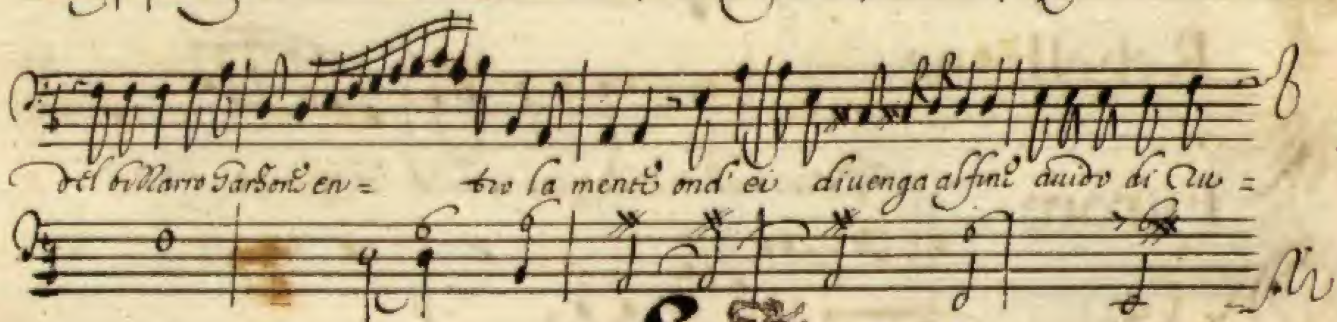
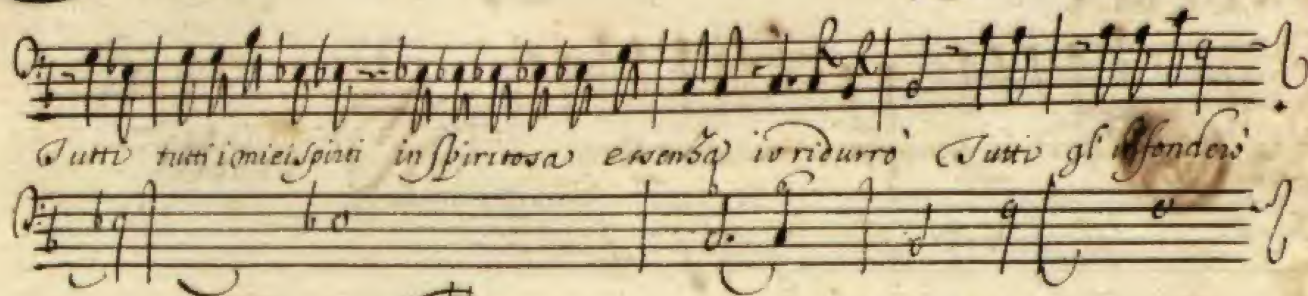
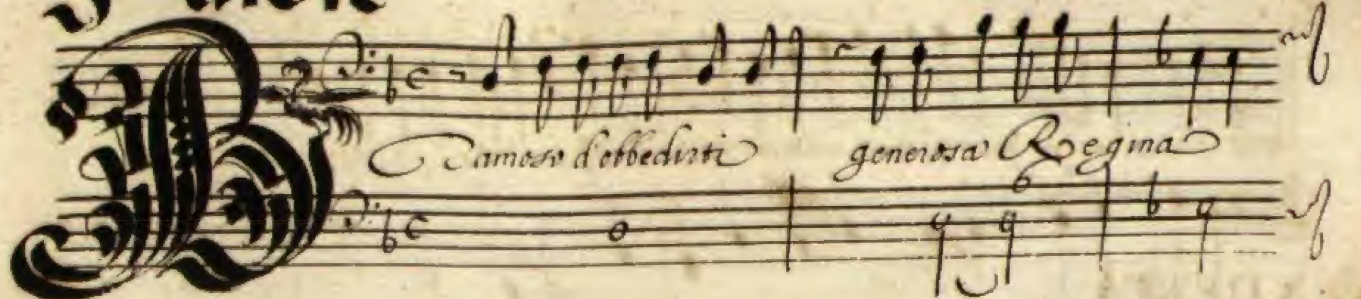
dunque su su dunque fero: ci spirarò a Celso in seno odio rabbia ancor

fu via fu: via e uole: no fu: via fu: via e re=

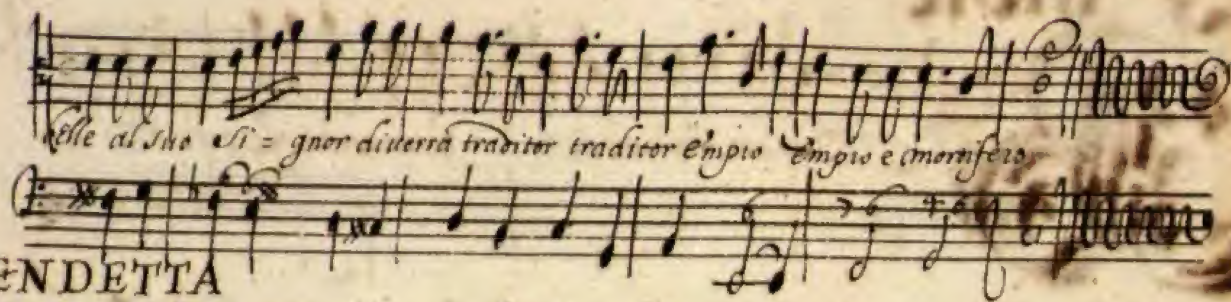
sene e uole: no

Aurore

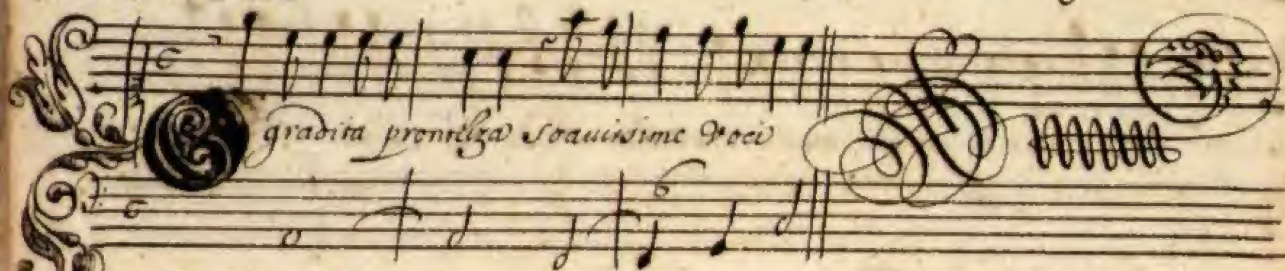
Fuore



Rebellion


 delle al suo si = gnor di terra traditor traditor Empio Empio e mortifero

VENDETTA


 gradita premessa soavissime voci

Rebellione

Furore

Vivi sicura ch'è tua gloria con =

Vivi sicura o Diana

ha del ano in su la ruina

Tutta con noi verrà

Del clero in su la ruina tutta con noi verrà la turba inferna tutta con noi verrà

Tutta con noi verrà la turba inferna Tutta Tutta tutta con noi verrà la Turba infer =

Tutta con noi verrà la turba infer na Tutta Tutta tutta con noi verrà la Turba infer

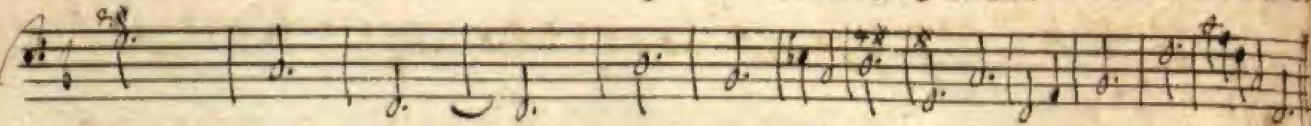
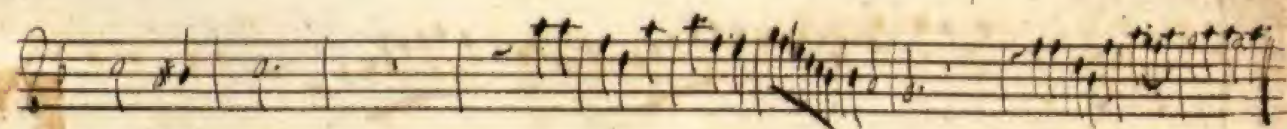
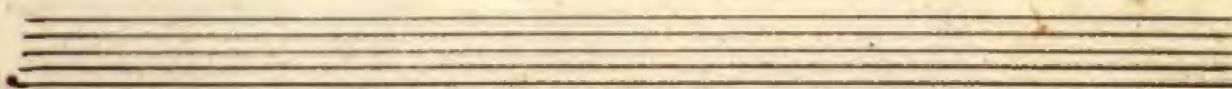
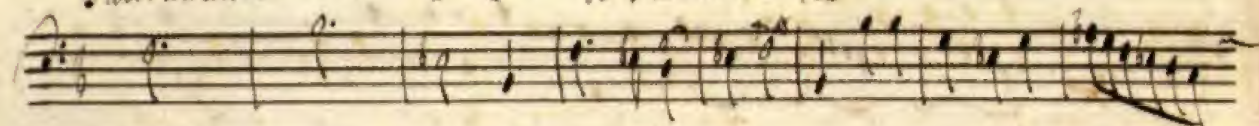
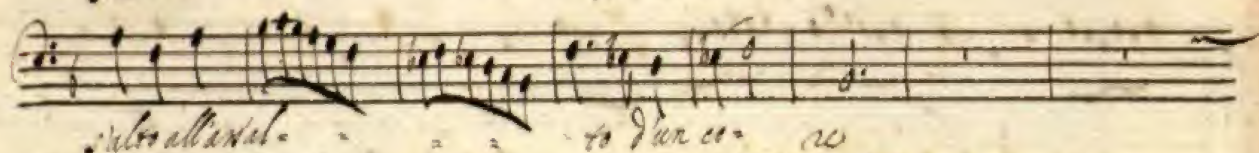
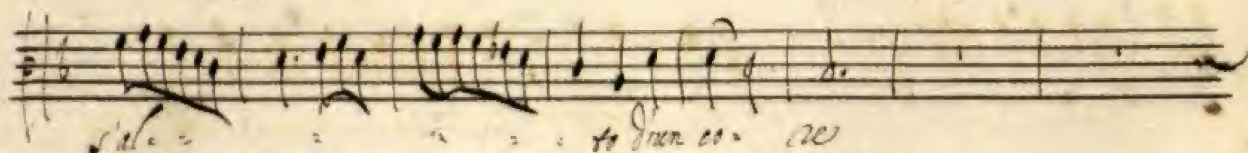
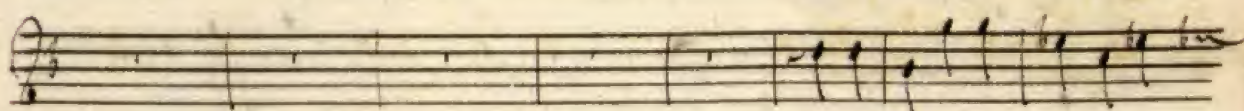
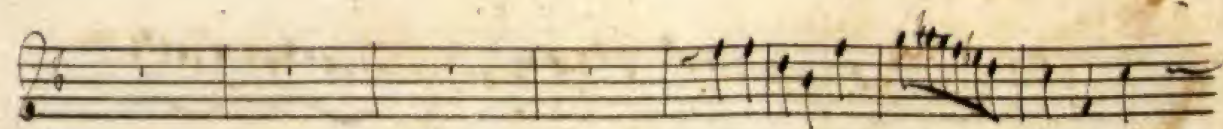
na la Suba inferna veloci fero =
na la Suba inferna veloci
na la Suba inferna

= ci fero = ci girando o: Dio cessar
fero = ci girando o: Dio cessar
fero = ci girando o: Dio cessar

Violini. Rit.^{lo}

Violini. Rit.^{lo}

all'usato all'ar
all'usato all'ar
all'usato all'ar



Amore



a doue senza Amore a così chiara

Impresa l'è partit' o Guerriero E tu come ti credi gran dea uendica

triciò dar esito Felice ai tuoi vasti pen-sieri senz' A =

Amor senza me Guerrier formate il piè Io Io con un uenì el dano con l' A =

berica Marina in ardente fucina anche di lei si vor cangiar sapr'

Per accender la brace tra quei salvi amali saran legni i miei smaltati so co la fa ce saran

Segne i miei str = *lo sarà f =* *co la facc*

quando mia poterai a vendetta Vendetta s'uni Per l'Argina belta Troia

S'ince nori Argina belta Tro ia Troia l'inceneri

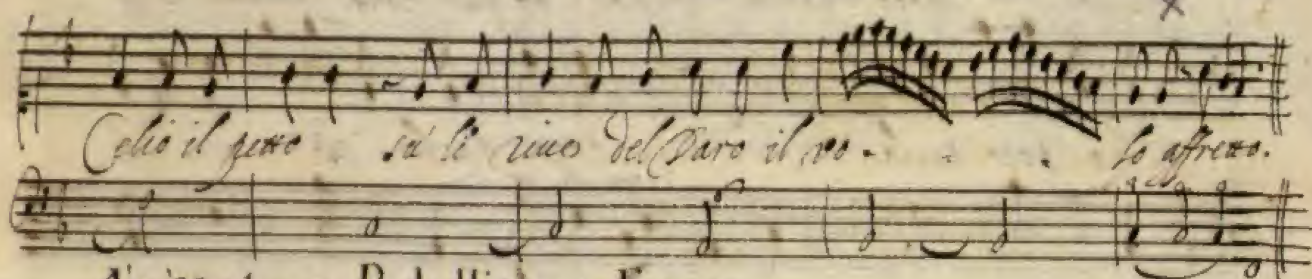
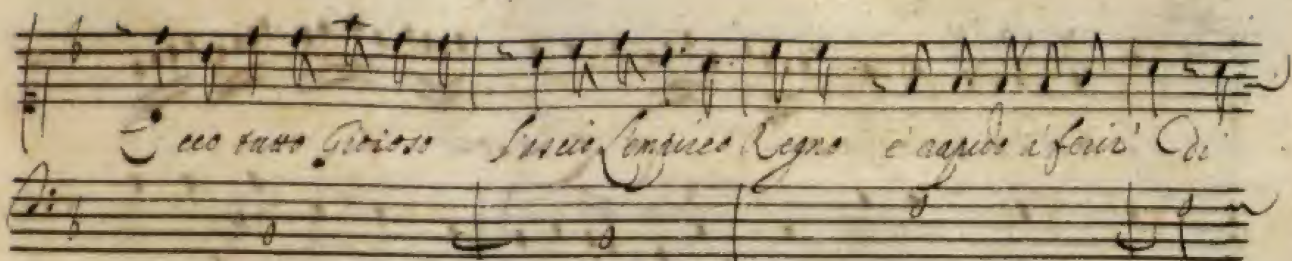
Vendetta

Eggiad rissuno spiciora Enio grazie ti rendo di si corredo

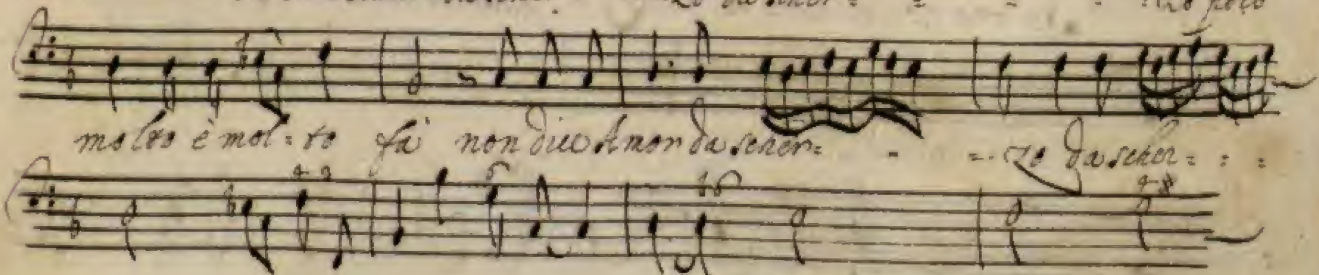
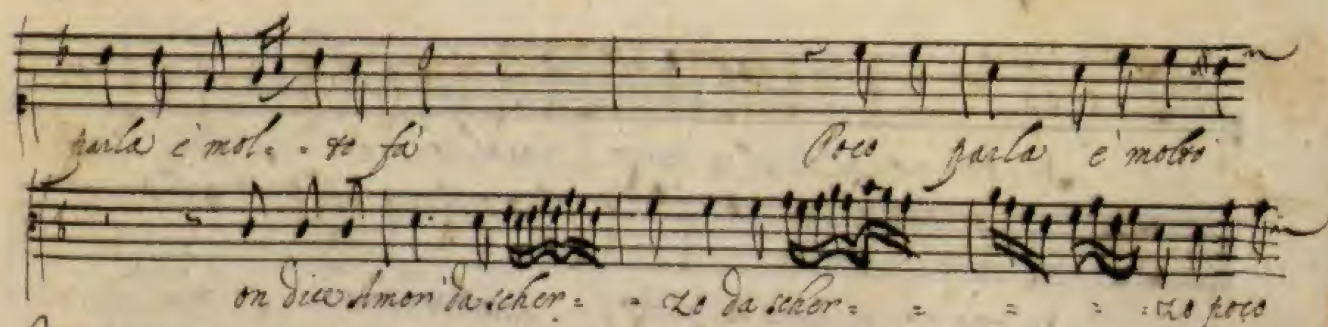
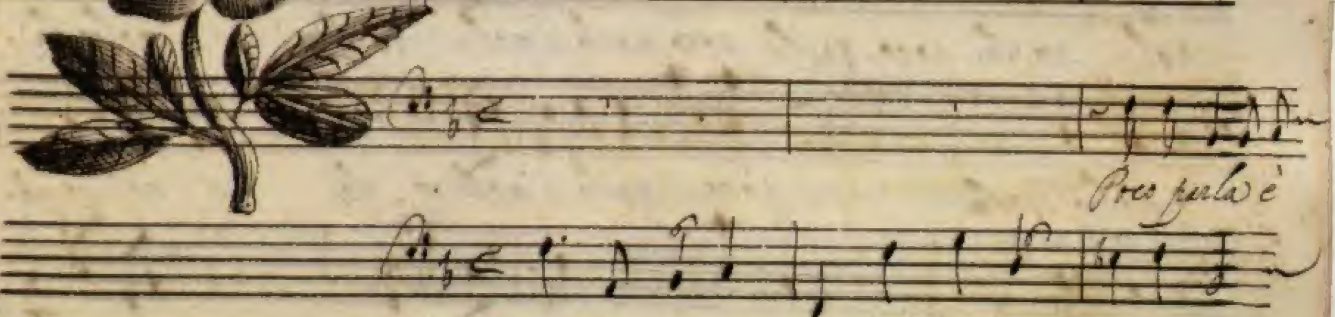
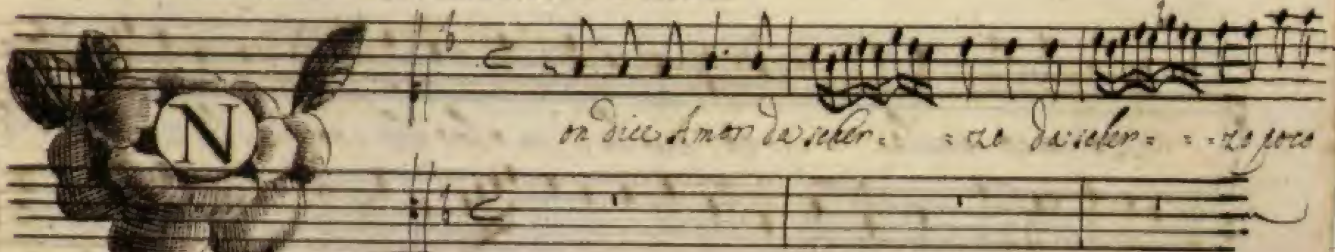
Nelo e baurei ben chustar aira ma non ardus di ritorti al Cielo

A more.

in infugio e noioso Quando seruo l'Argina



A' tre Vendena. Rebellione e Furore



fa non dice Amor da scher. = = se la scher. = =

parla poco parla e mol. so fa' poco parla e

= se poco parla poco parla = = e

= se poco parla poco parla e molto fa' poco parla e mol. so fa.

mol. so fa' poco parla poco parla e mol. so fa' e molto fa'.

molto fa' poco parla e mol. so fa' e mol. so fa'.

Se con noi ne uicini in verso = qual rovina = si' uic = Dra'

Se con noi ne uicini in verso = qual rovina = si' uic = Dra'

Se con noi ne uicini in verso = qual rovina = si' uic = Dra'

Handwritten musical notation on a single staff. The notes are mostly quarter and eighth notes. The text "seguor seguor sangue. fine" is written below the staff.

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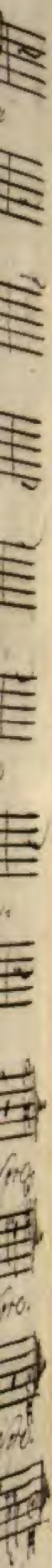
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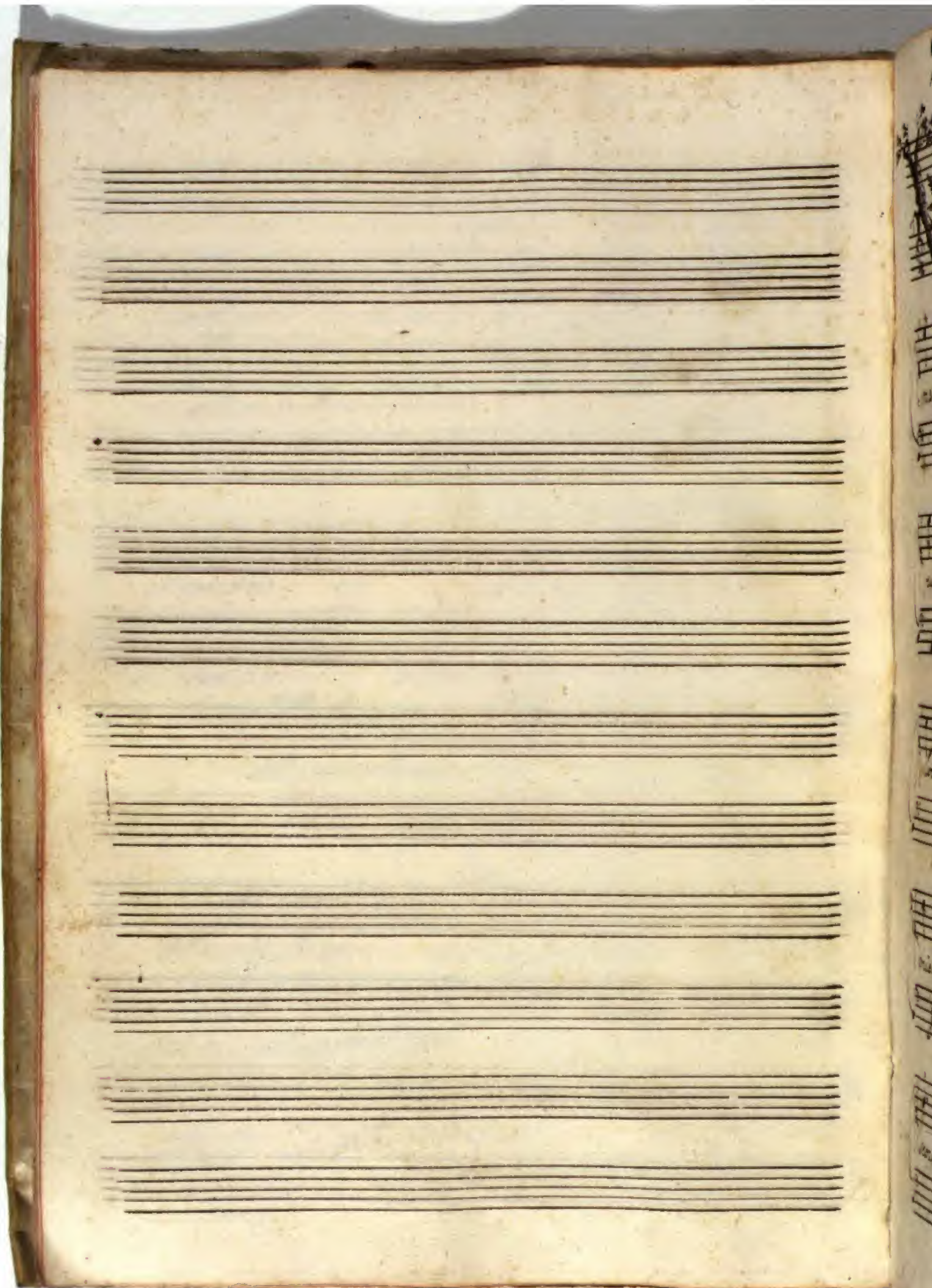
Handwritten musical notation on a single staff. The notes are mostly quarter and eighth notes. The text "seguor seguor" is written below the staff.

seguasi *seguasi* *seguasi*
salutem = *du co-re* *seguasi* *seguasi*
re All' unal. all' unal. du co-re

Quare Ame-re *All' unal. all' unal.*
si Quare Amore = *All' unal. all' unal.* = *du*
All' unal. all' unal. all' unal. = *du*

All' unal. all' unal. = *all' unal. all' unal.* = *du pro.*
Coro. = *All' unal. all' unal.* = *du pro.*
Coro *All' unal. all' unal.* = *du pro.*

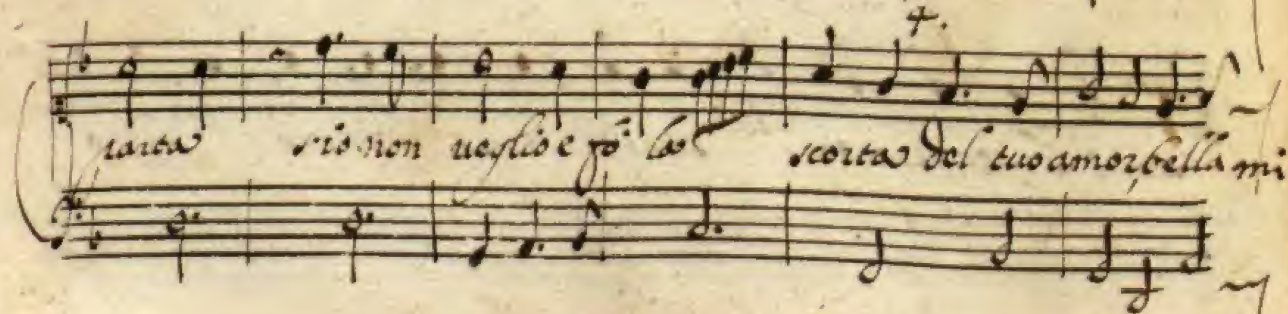
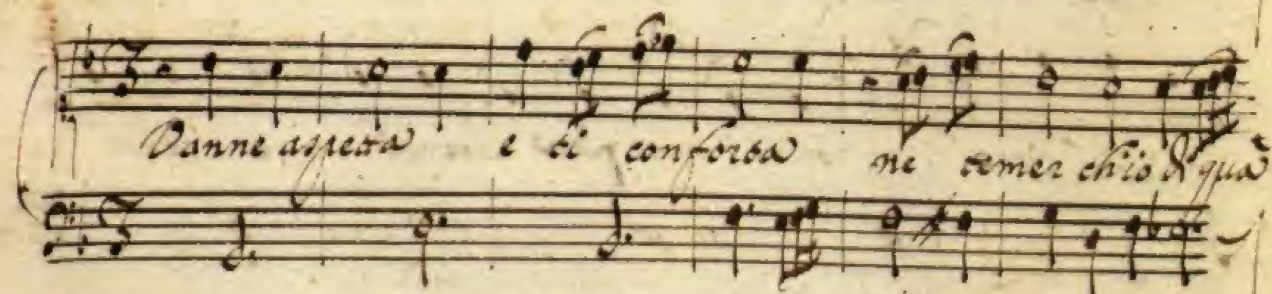
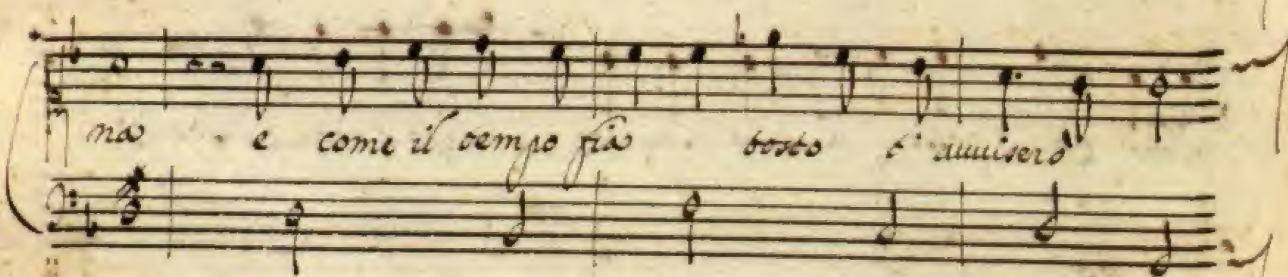
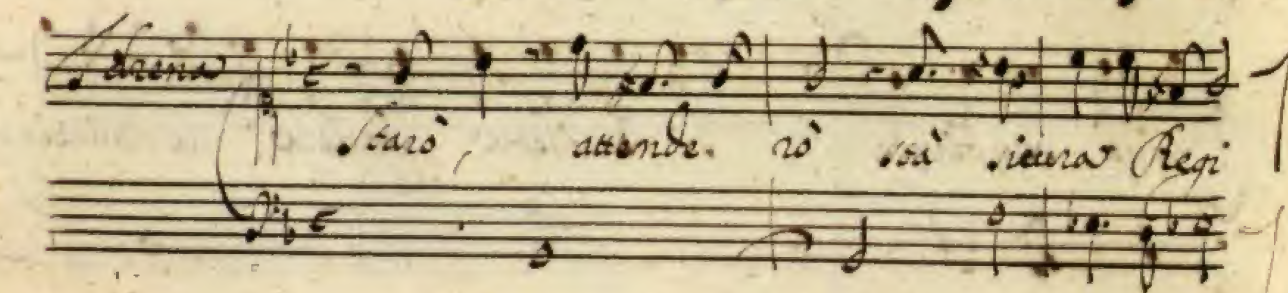
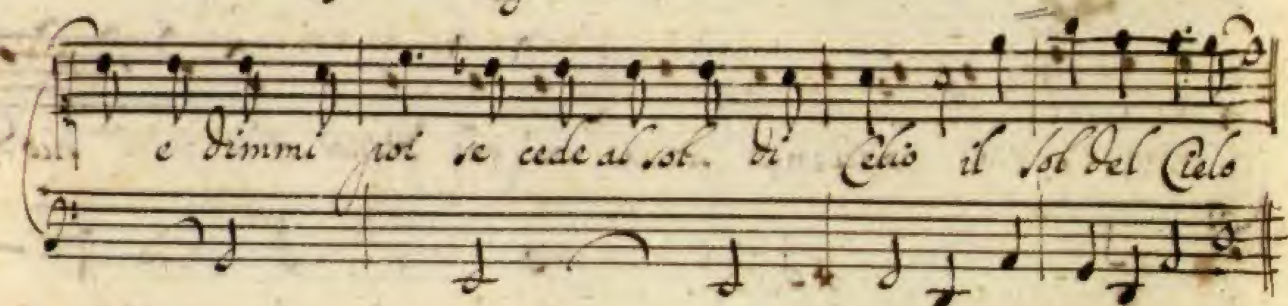
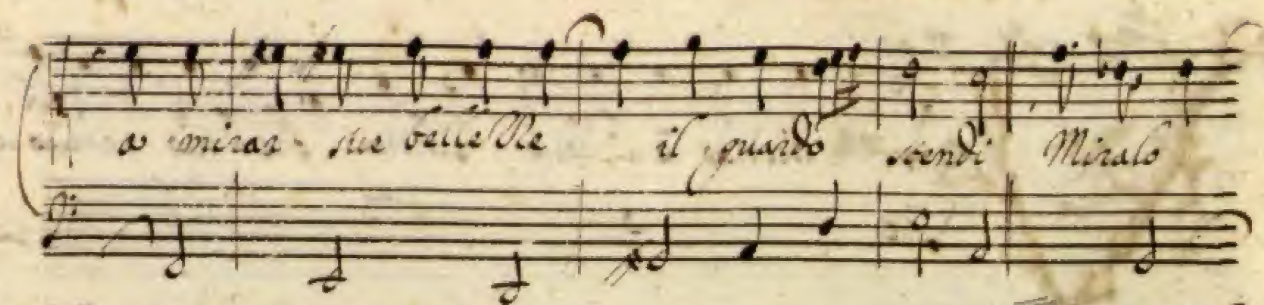


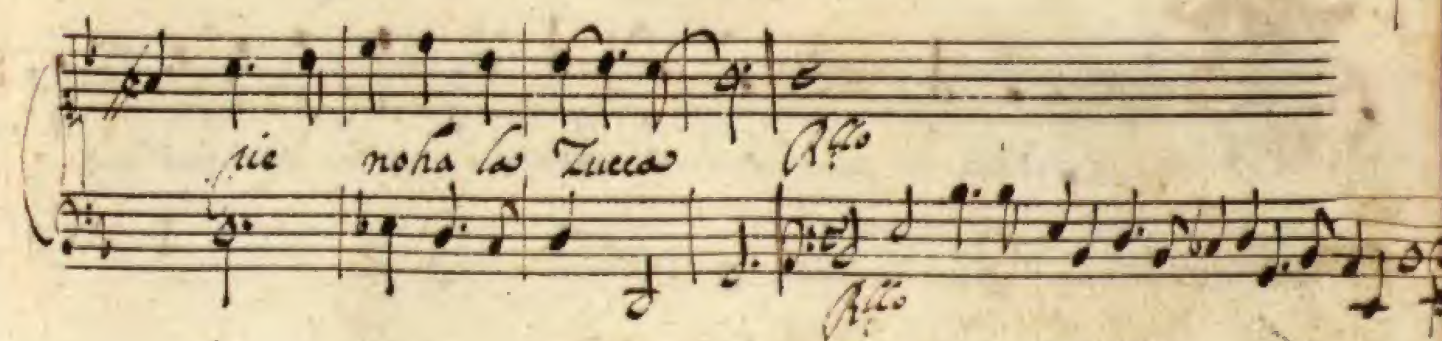
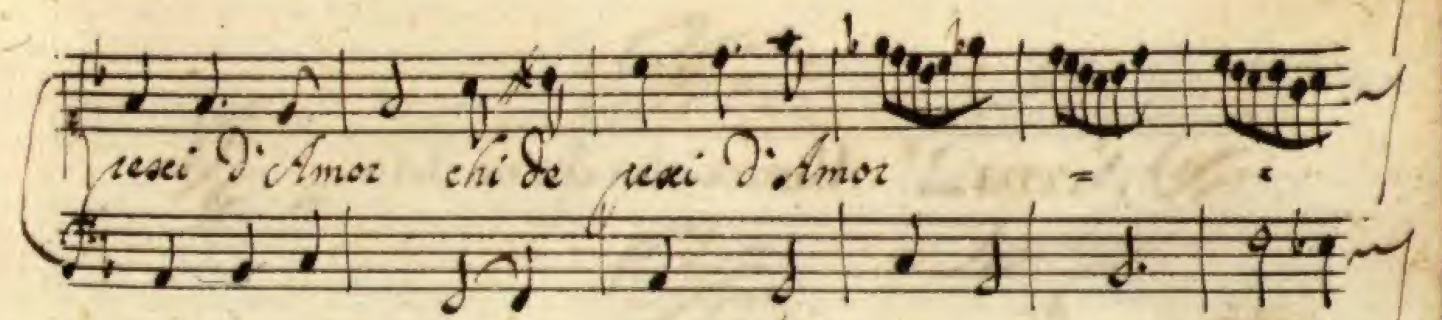
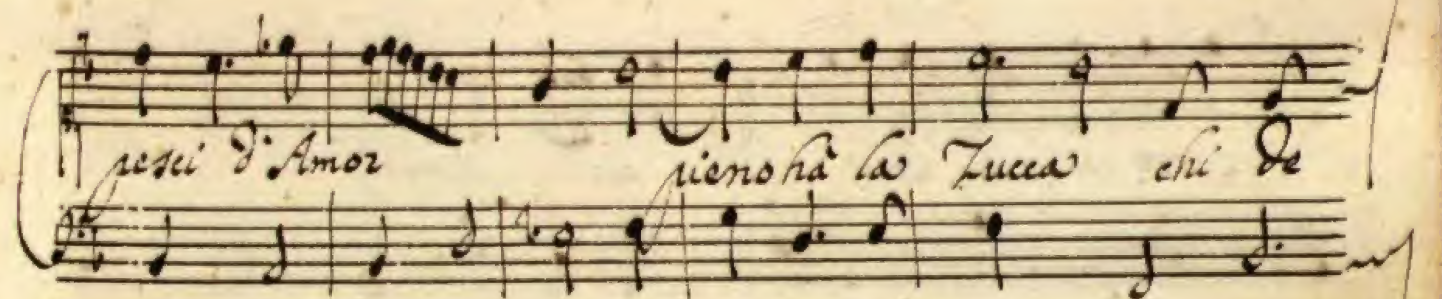
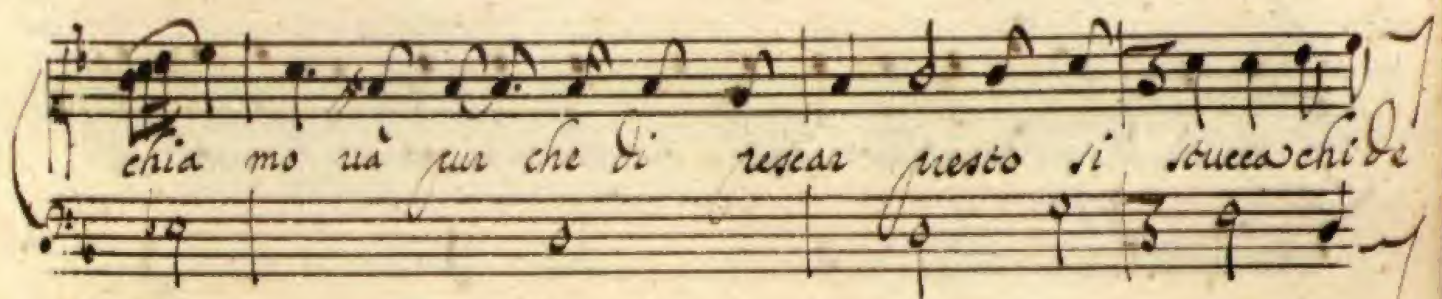
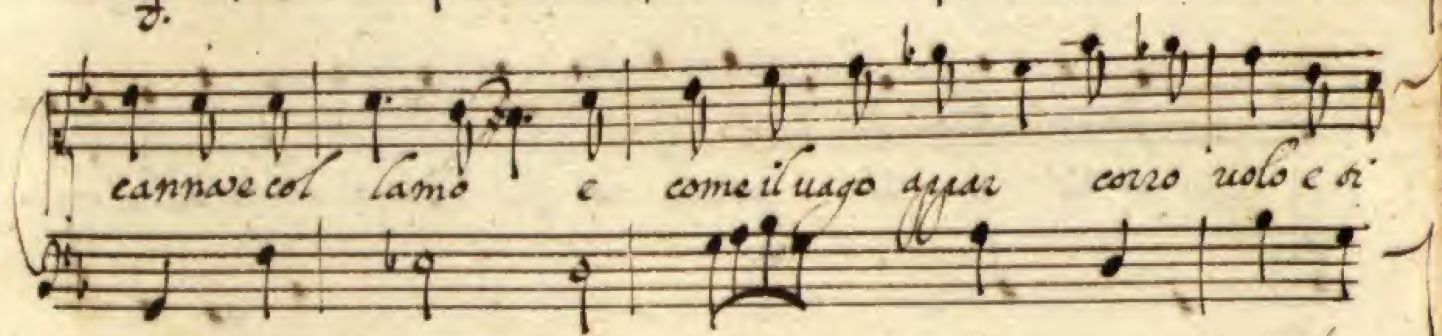
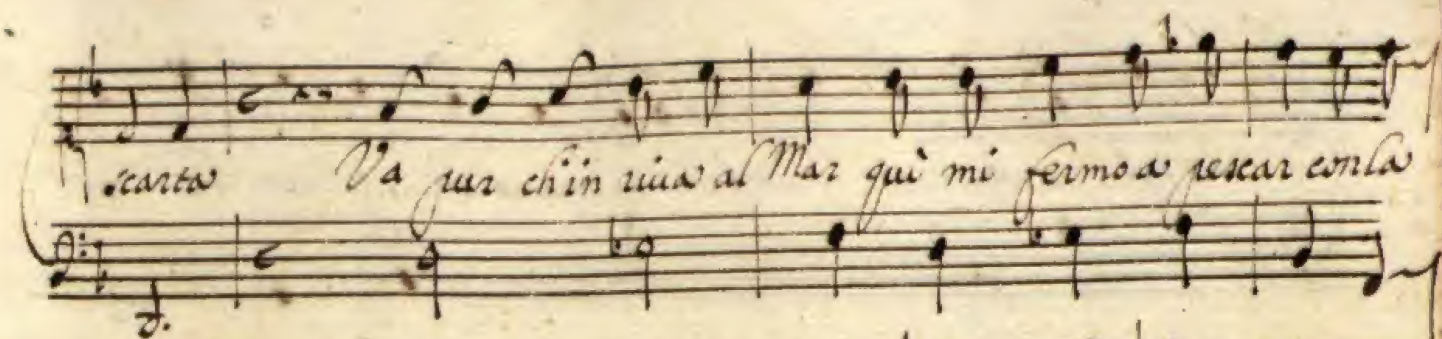


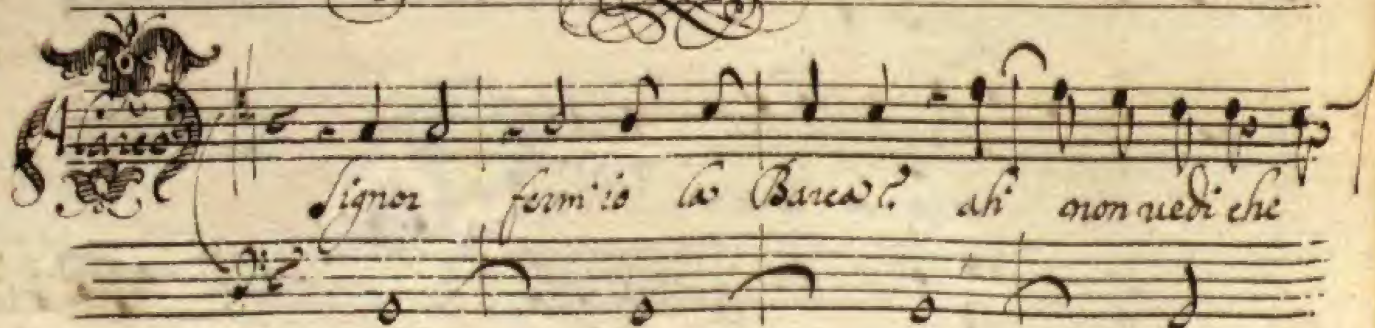
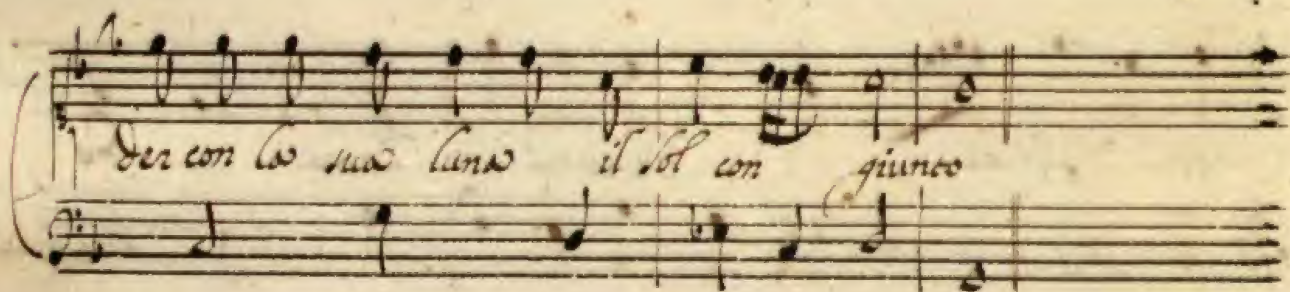
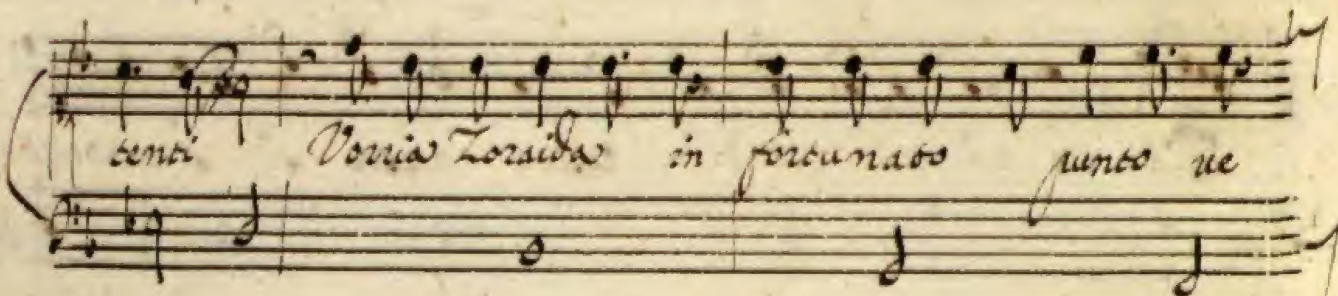
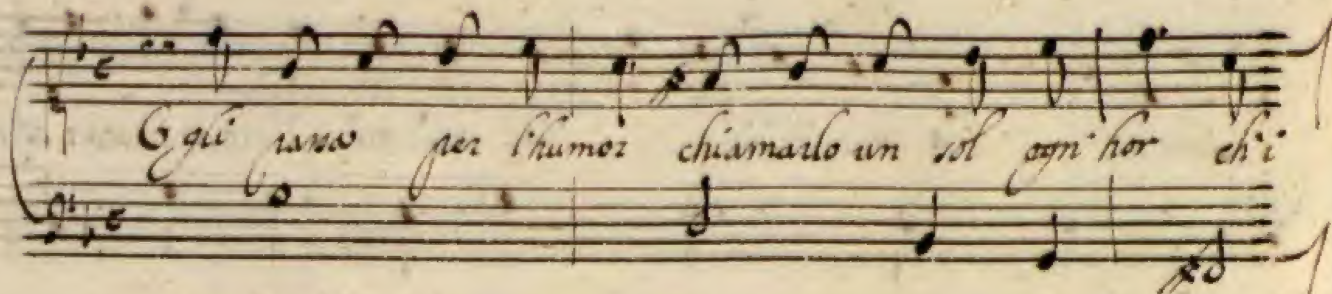
Scena 9.^a Zoraida, Idreno



vicina è l'ora Idreno che'l mio nemico a
mante sovra notturna scena mi fai degna ch'io miri su di
rui no sembianza ni Barchetta leggiera uerranne in que
loco can fosse la sua feroa sovra l'acque d'Iberia il
miobel poco e lor qui mia fida attendi e come
scorgi il concertato segno uerso l'amato legno







Celso

Stacca sotto l'auversa Roccia

Ancor paurenti?

Alarco

Paurento? e di che sorta. e chi non temerebbe se

Dentro al Mar nemico con rete di panna perchiarla

morte! se scopersi sarei che fia ben tosto chi ci

salua la vita signor tel dico affi affi non ti fedaza

me che se dal Mar sul Moro il Moro miro

Celio
 + *Dunque*
 mio sparar w'colpo mi digiero e giro

Celio
 non ti souuienes che teco io sono e tu con

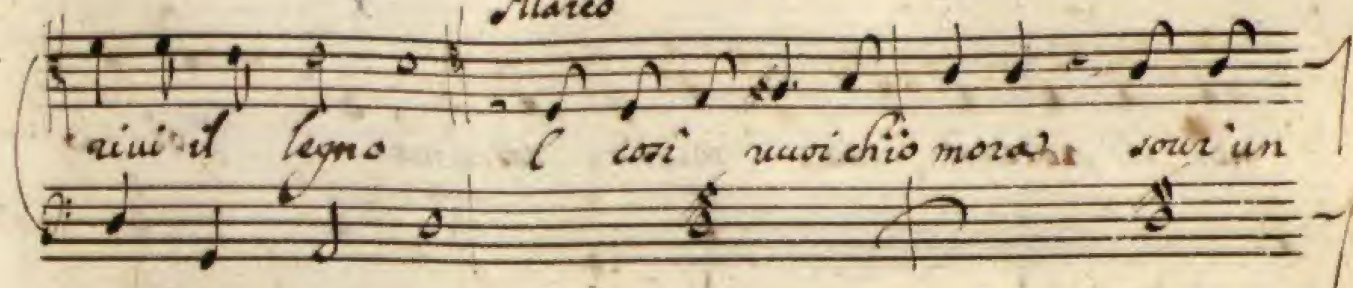
Alano
 sei Tutto tutto sta bene Ma che far ci poss'io

Celio
 ogn'auretta che soffia ogn' uoce che quilla se

Celio
 cresce l'onda o scema nel petto il cor mi trema?

Celio
 Segui il cammino auanti fin che sotto quel force ar

Alarco



aiui il legno

l'cosi ruoti chio mora

soui un

legno infelice

sai pure a mille

segni che uoto ho di mo

Celio

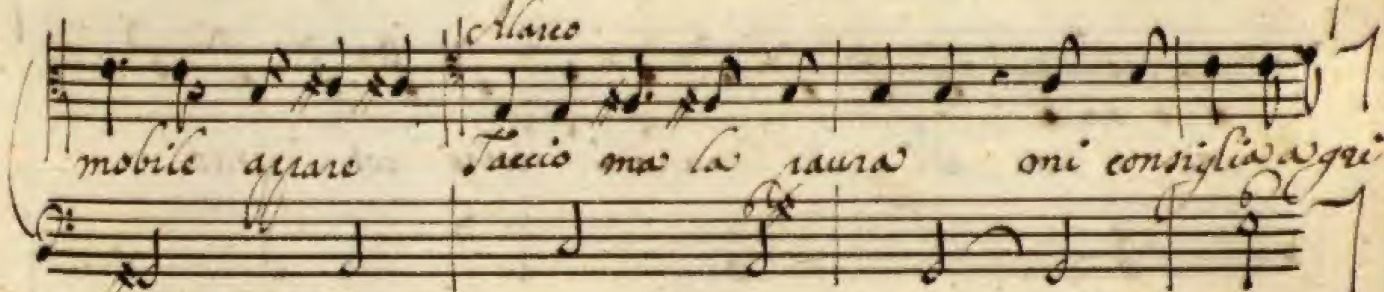


rir soua ore legni

Fai

che su le Mura cosa

Alarco

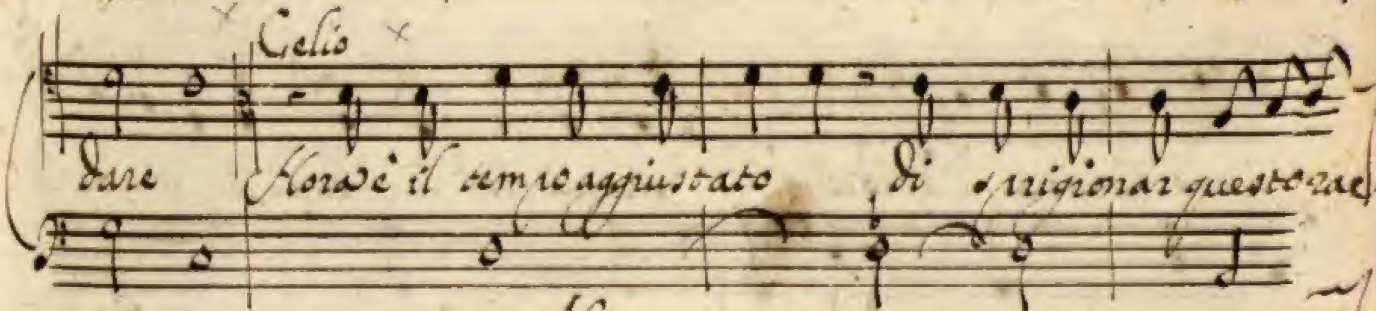


mobile agitare

faccio ma la saura

oni consiglia a qui

Celio

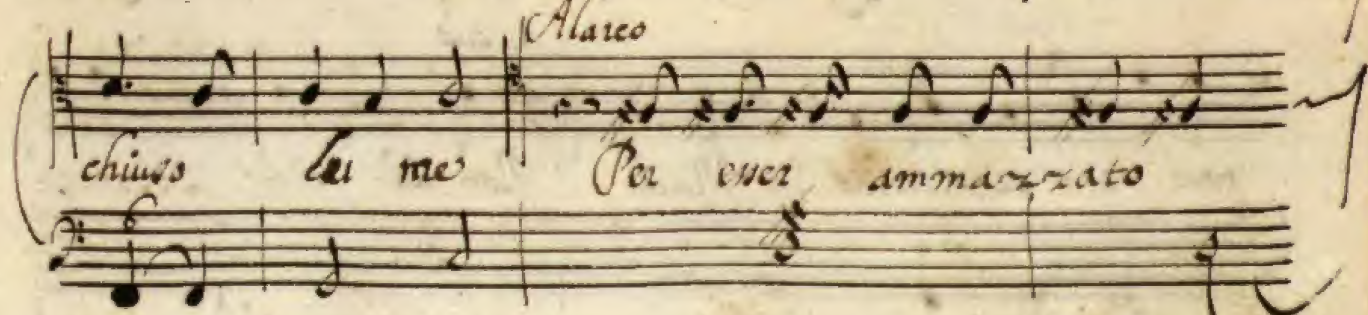


dare

Moradè il tempio aggiustato

di prigionar questo re

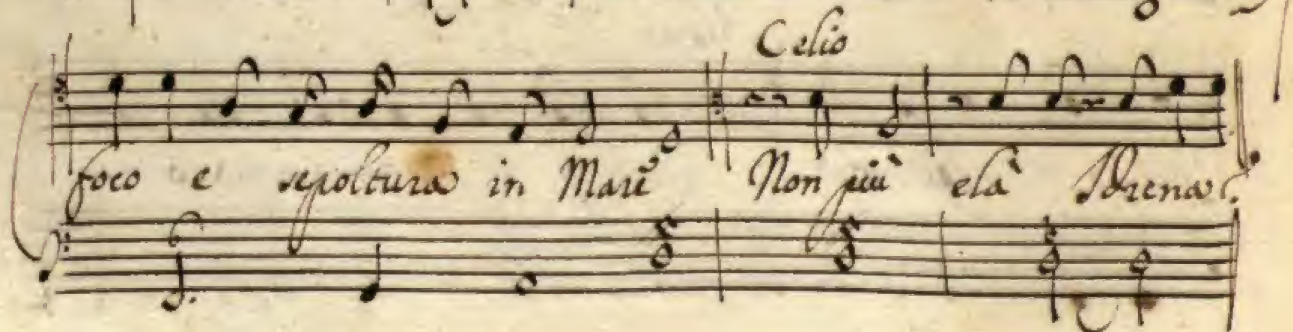
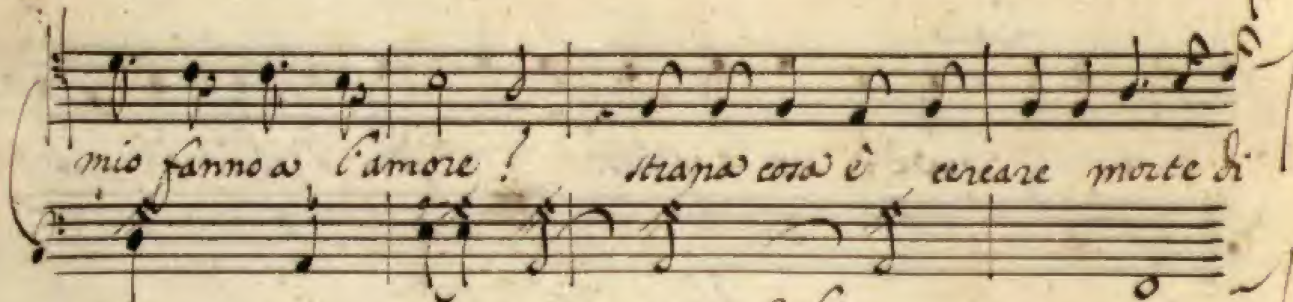
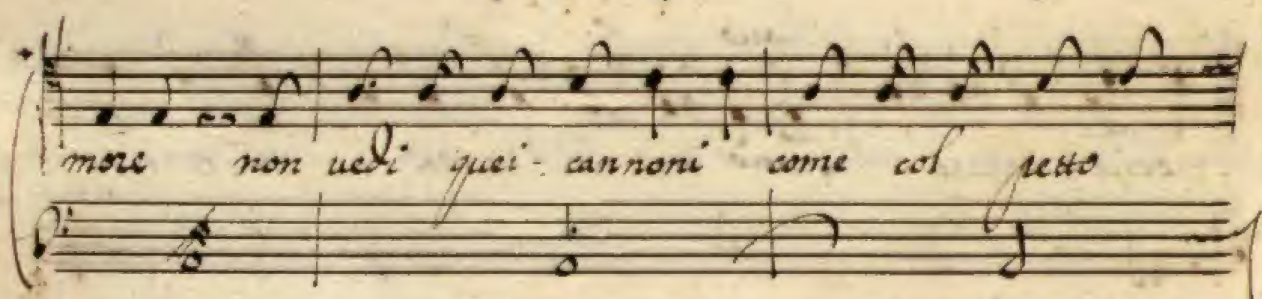
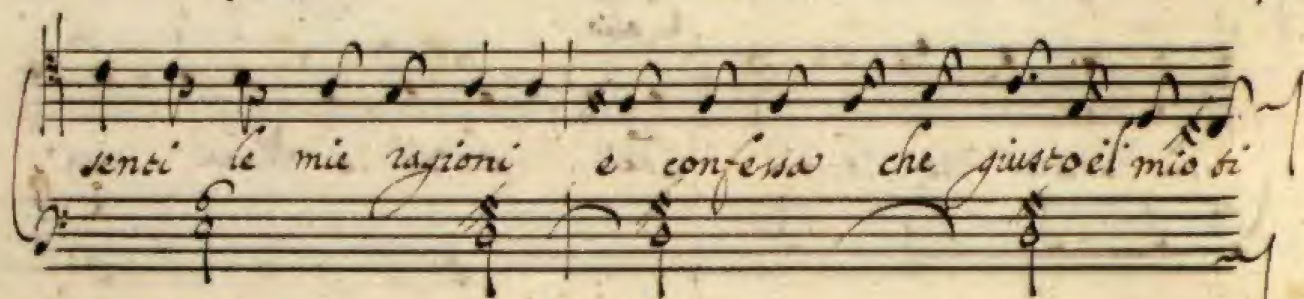
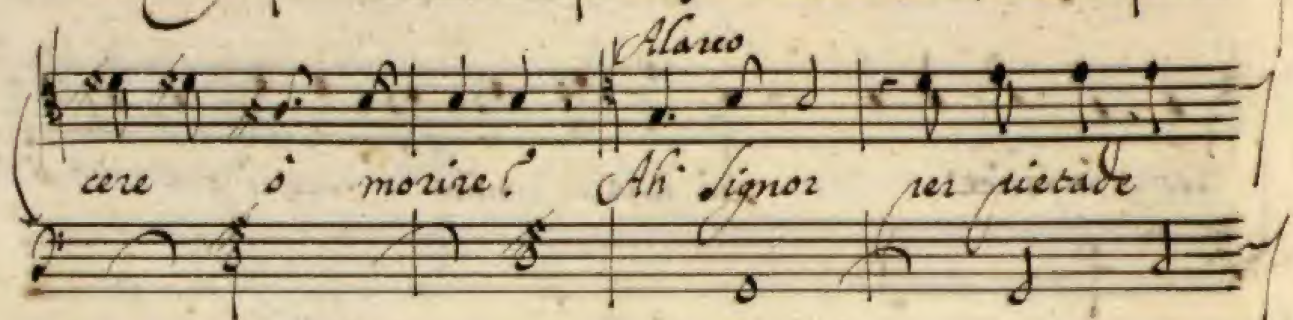
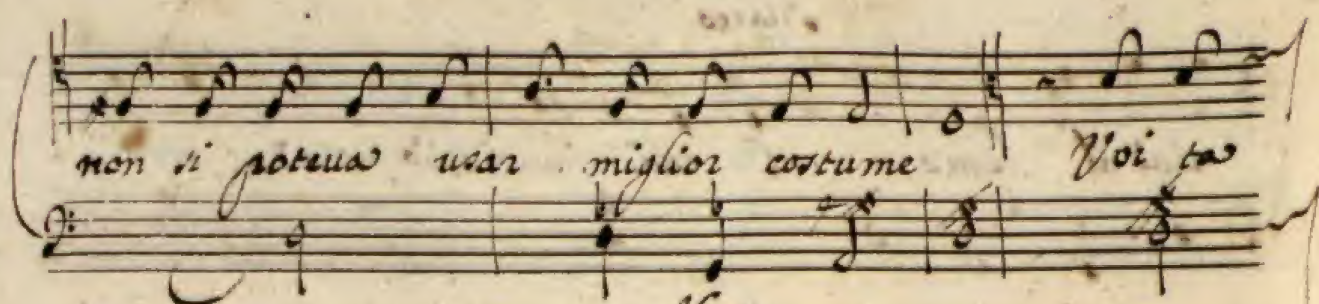
Alarco



chiuso

lei me

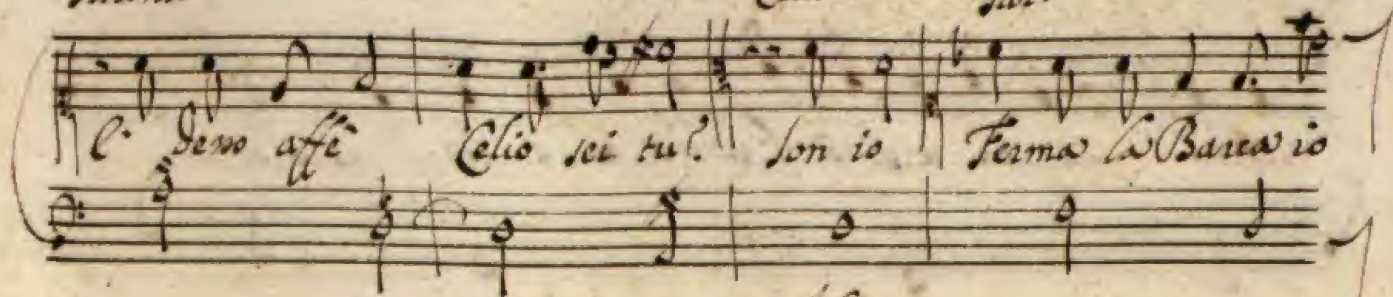
Per esser ammarzato



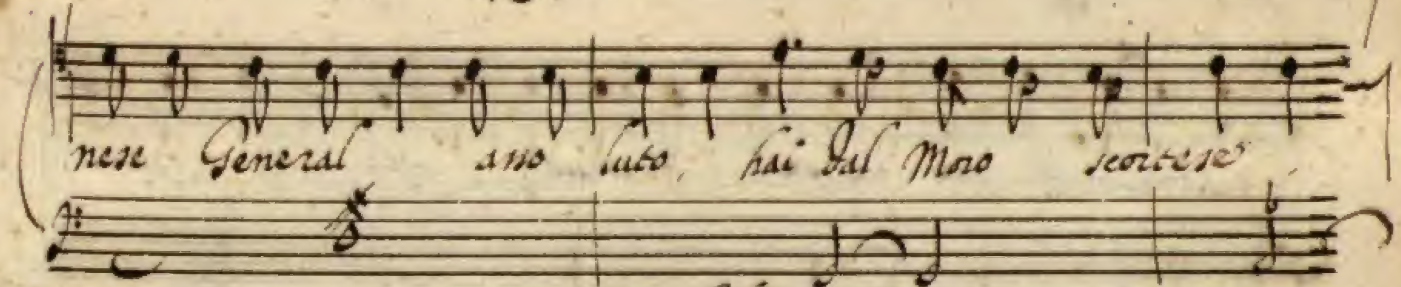
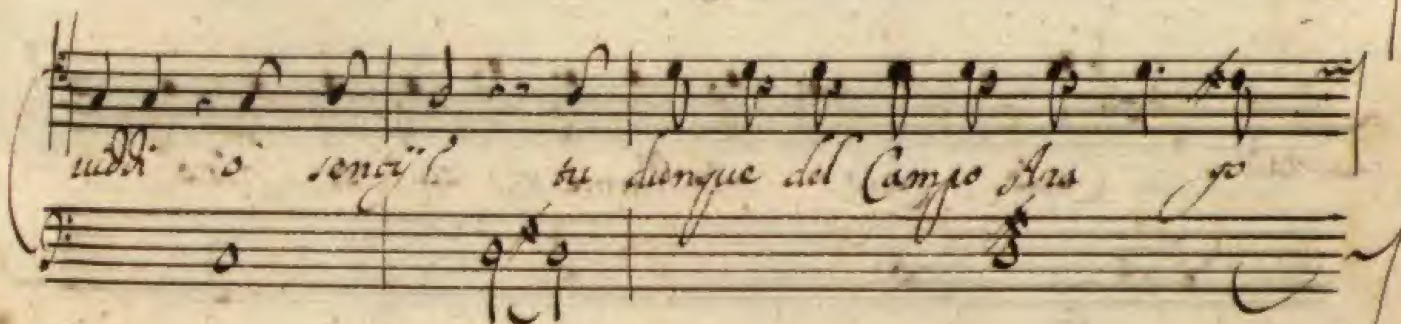
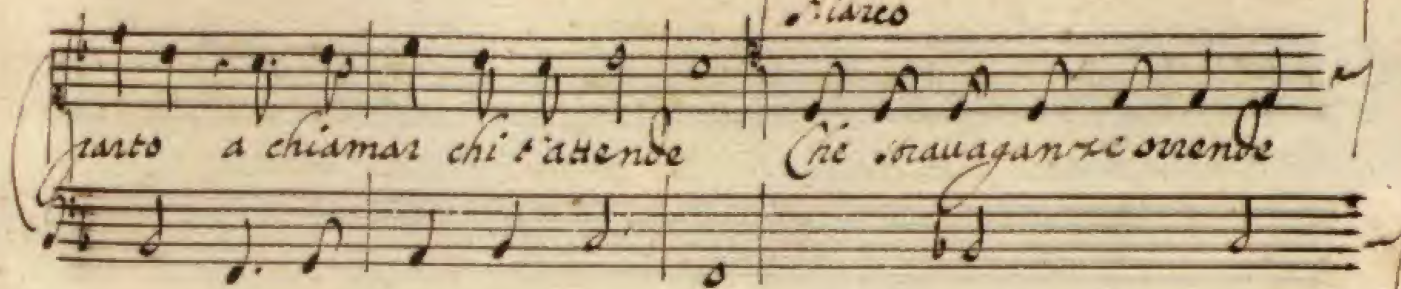
Almeno

Celio

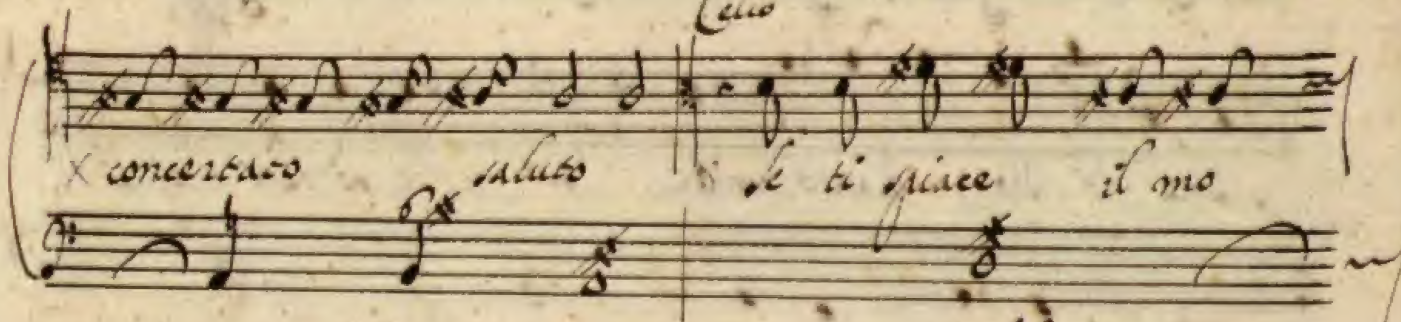
Ida:



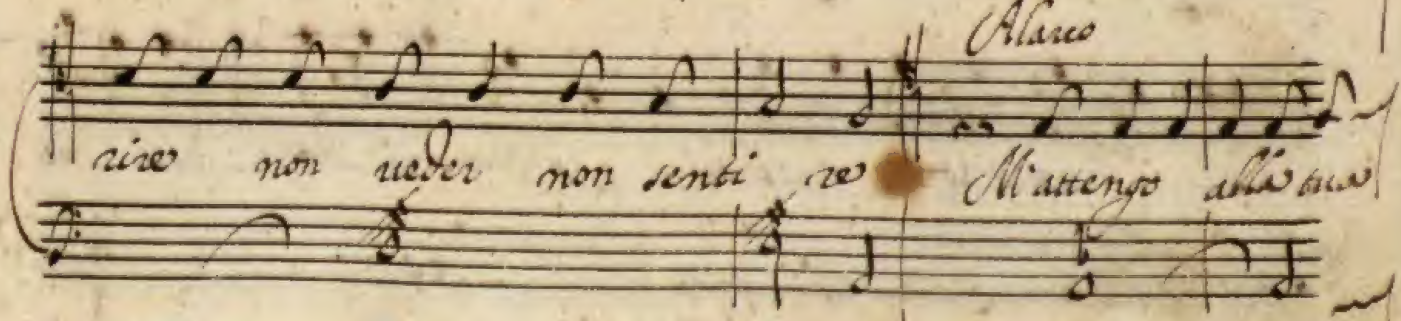
Alvaro

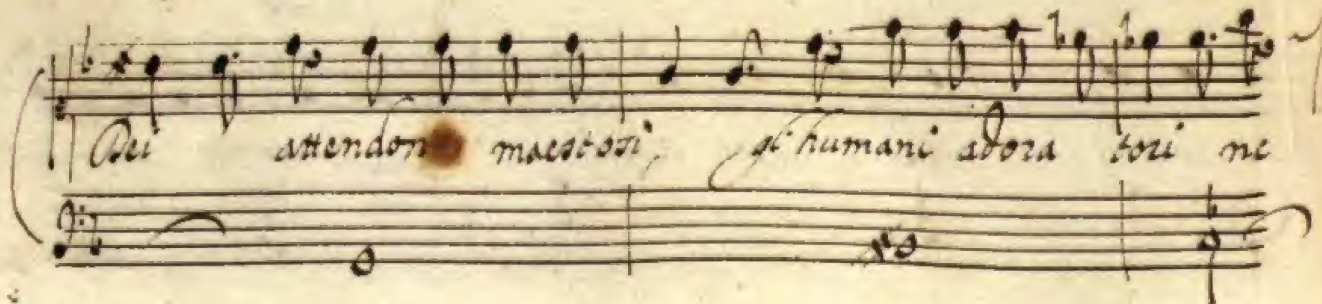
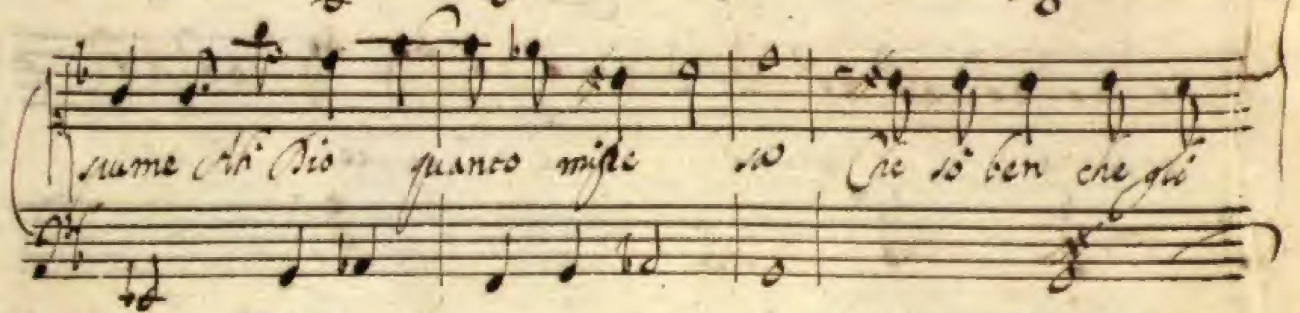
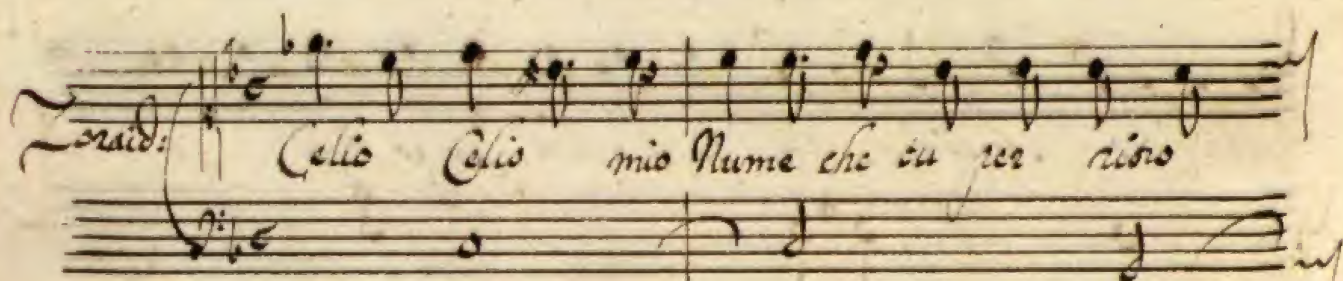
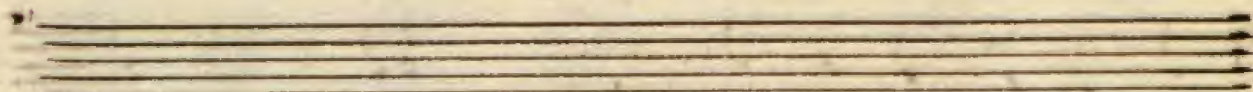
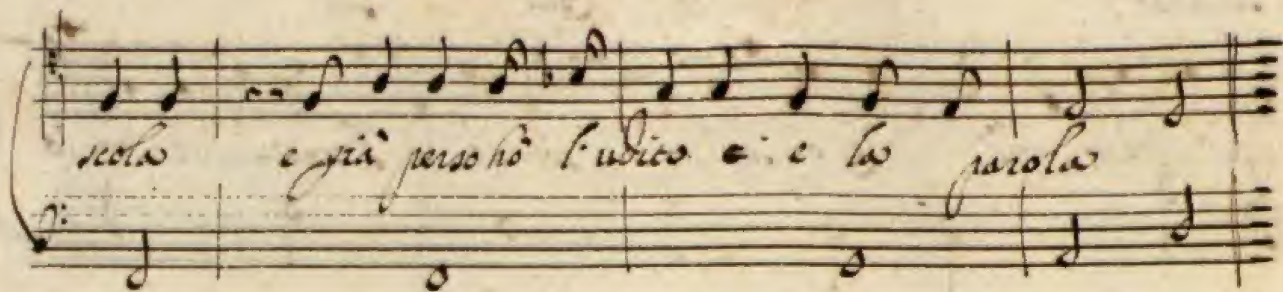


Celio



Alvaro





uanna a ritrouare chi deuoto gl'hono ri

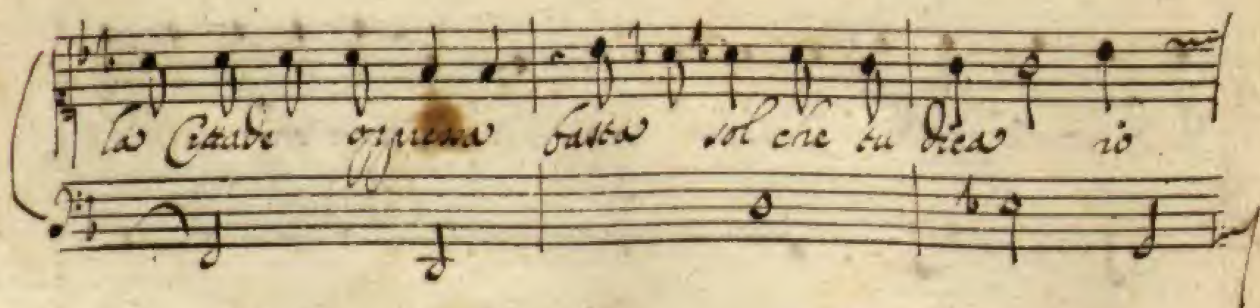
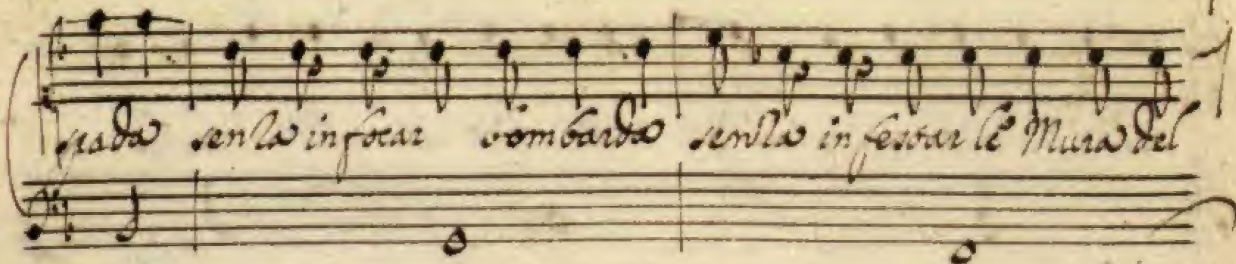
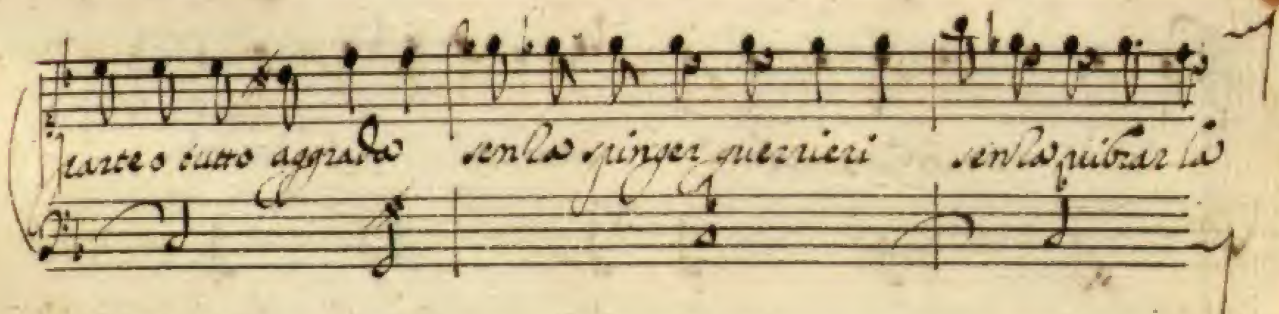
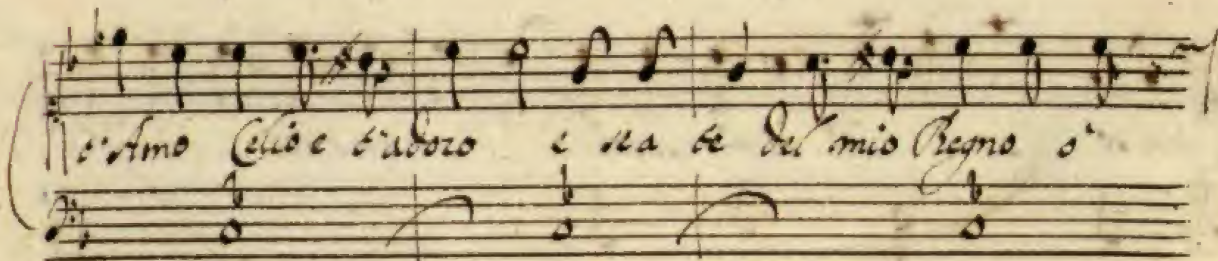
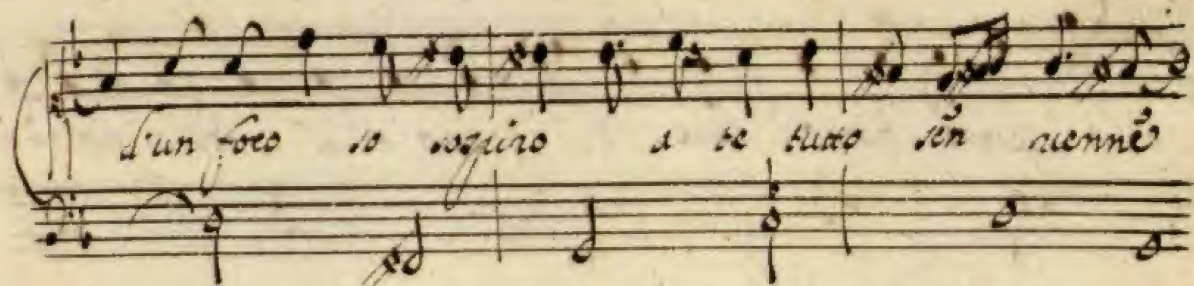
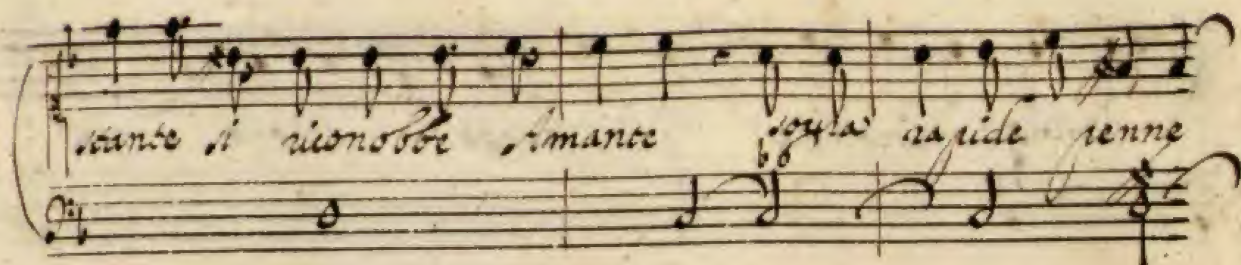
Ma perche troppo e breue il tempo ch'a goderti hor m'e per

messo senti mia uita senti D'un amante Regina

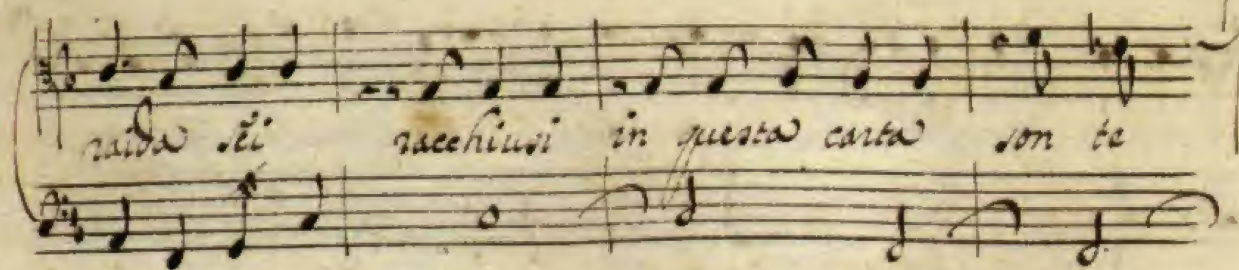
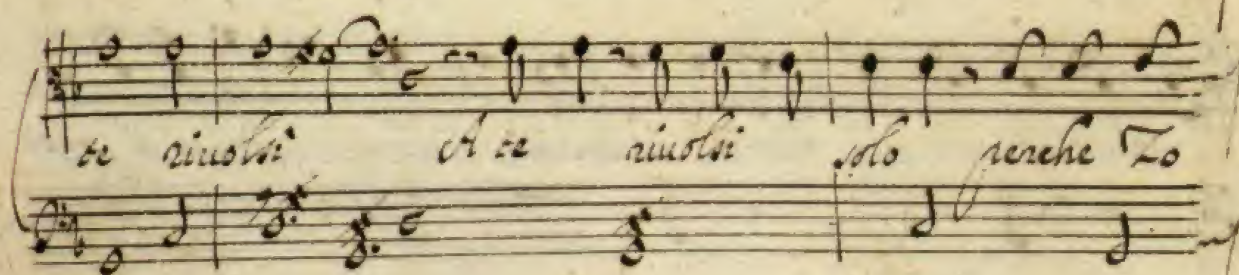
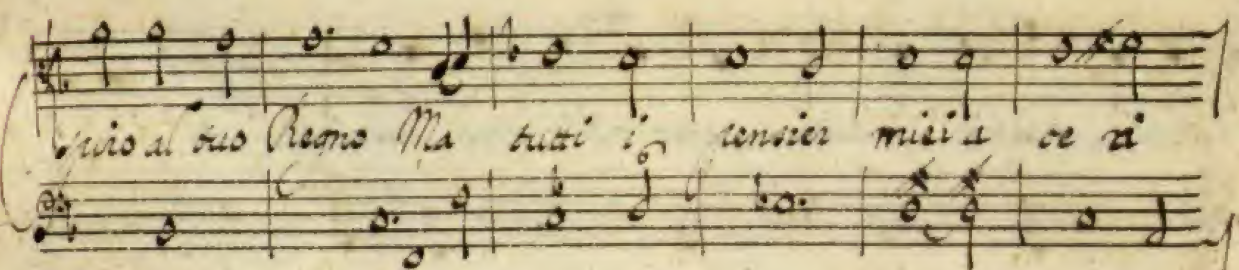
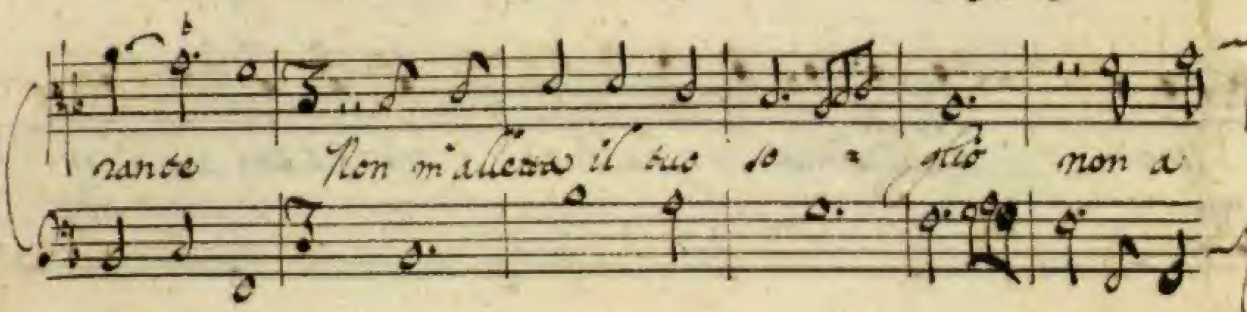
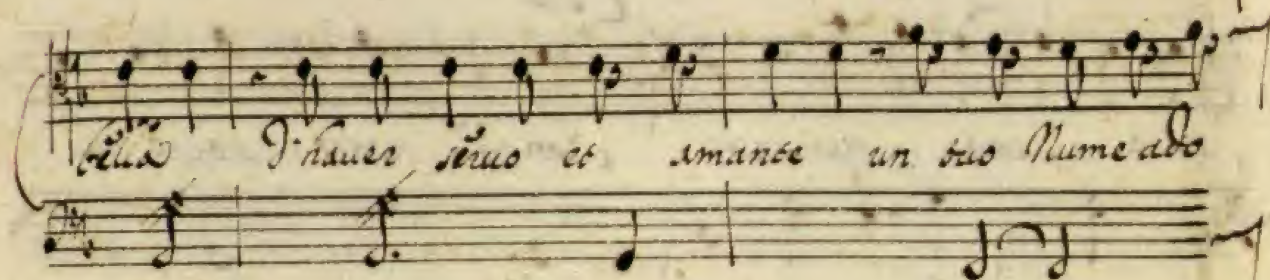
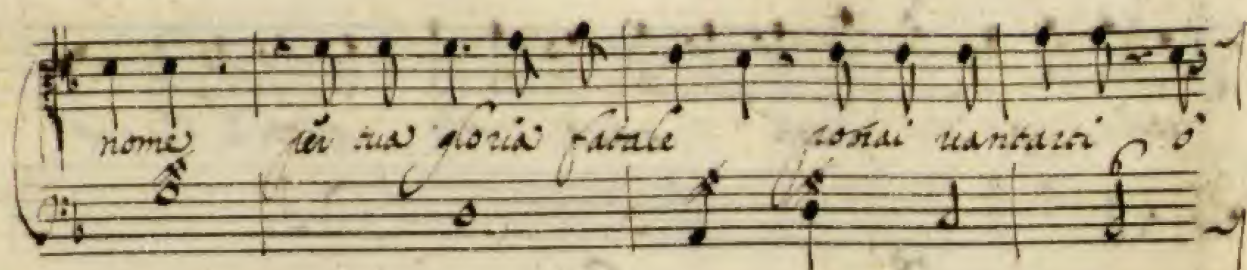
tua nemica e soggetta gl'amorosi tormenti

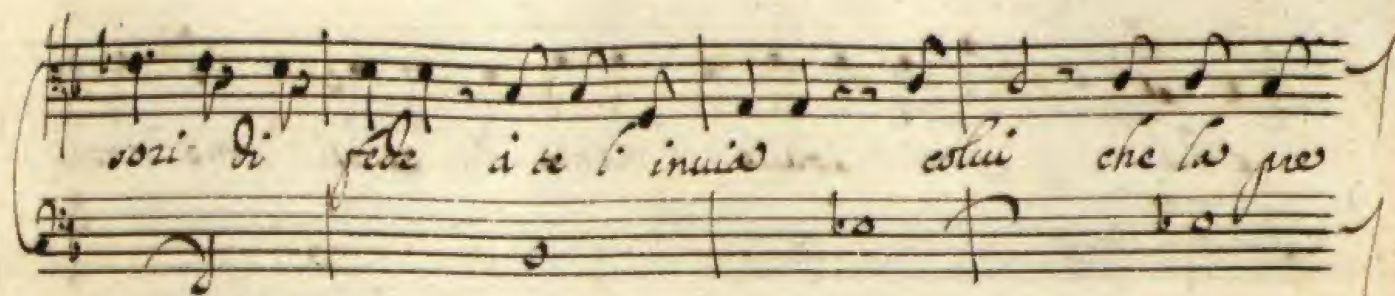
Dal di ch'io ti mirai dall' hora ch'io ti uiddi mille

dardi homiei d' in questo sen troua d'cor ch' in quell'i

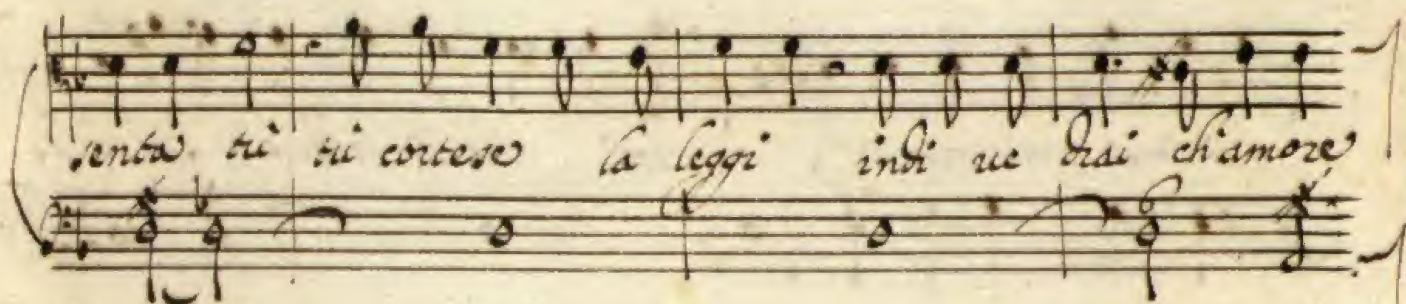


così uoglio lasciarti questo solo cedere il Regno
 tutto ecco me stessa non più troppo troppo mi
 legni bellissima Regina mentre con tanti af-
 fetti pi affetti tuoi uerso di me dispreghi se
 comparire un Nume vuol sua diui nitidead u mor-
 tale da te Nume benigno di Nume accetto il

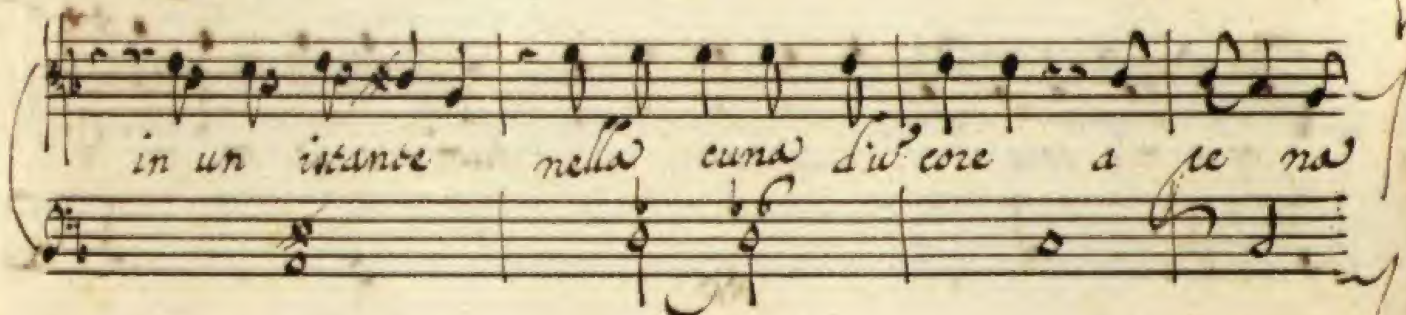




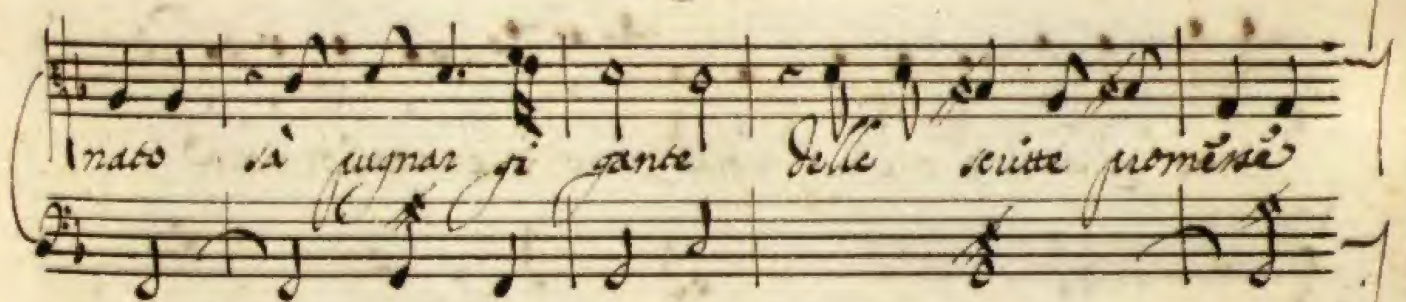
sori di fede a te l'invia colui che la pre



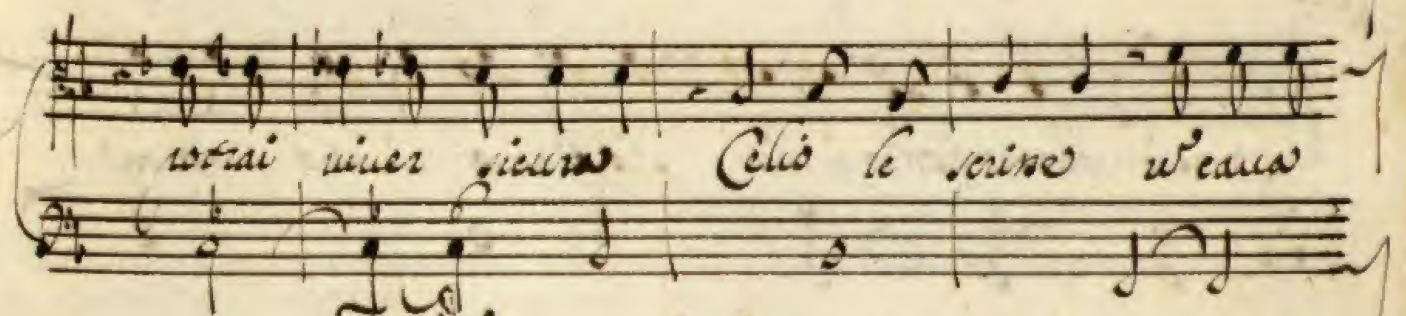
senta tu tu cortese la leggi indi ue drai chiamore



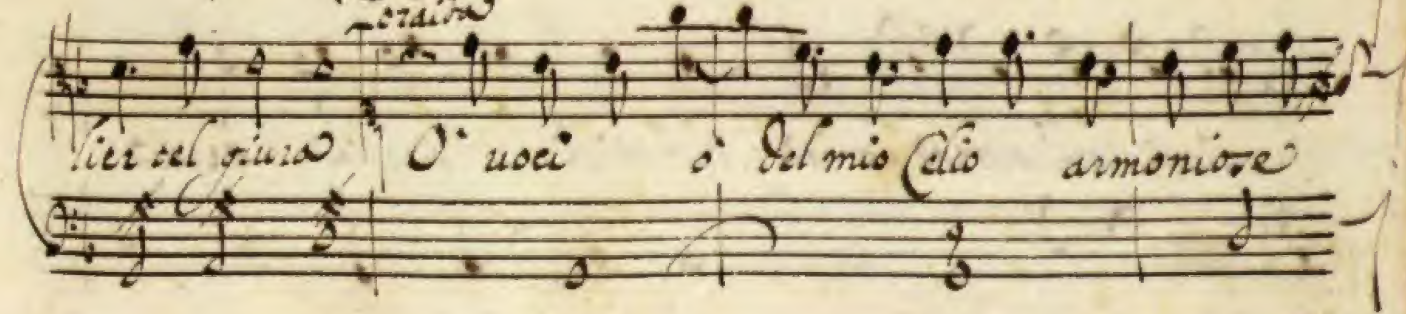
in un istante nella cuna d'u'core a se na



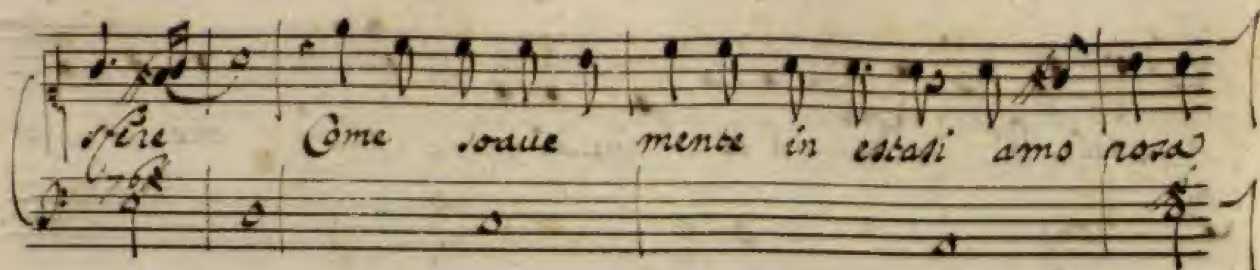
nato sa pugnar gi gante delle scritte promesse



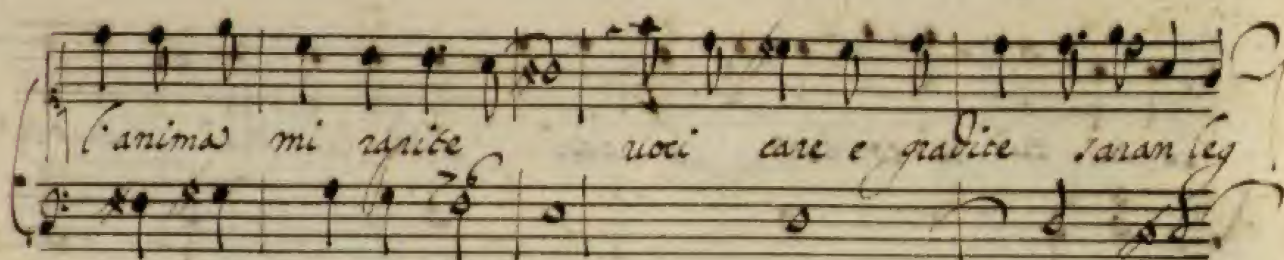
votai viver sicuro Celio le scrisse u'causa



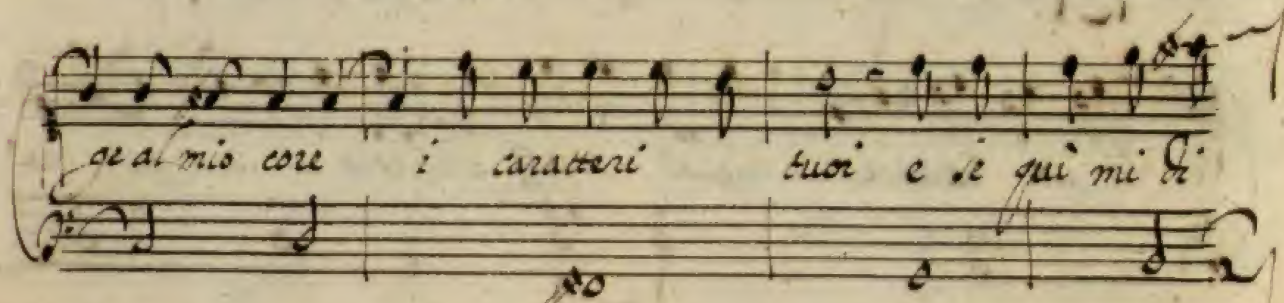
fieri del giuro O uoci o del mio Celio armoniore



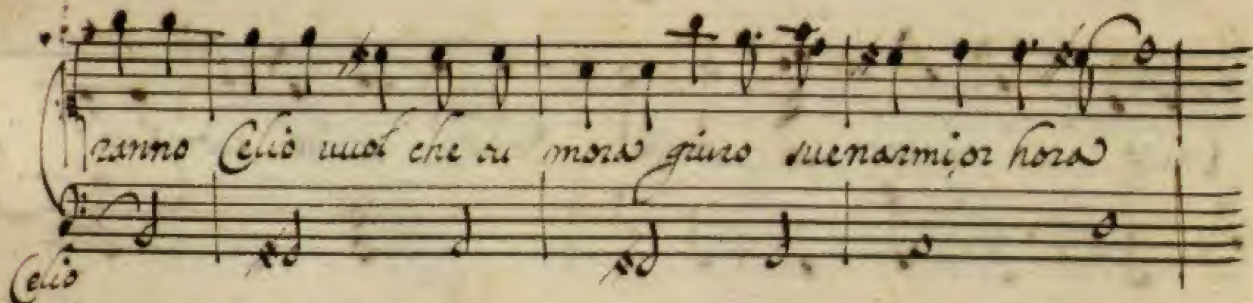
Come soave mente in estasi amo rosa



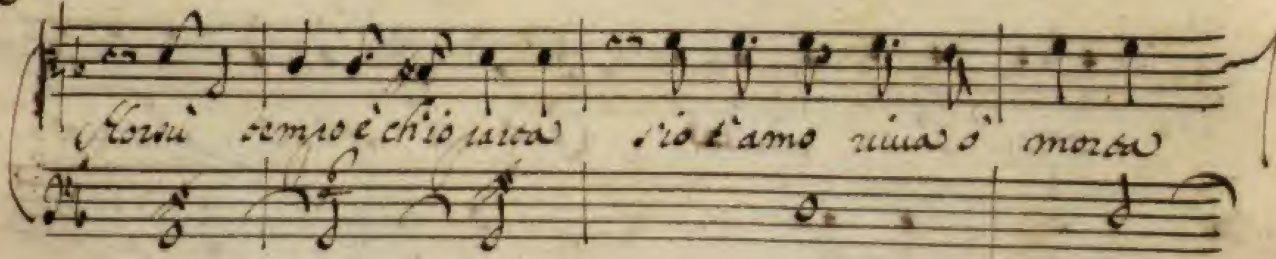
L'anima mi rapite uoti care e gradite saran leg



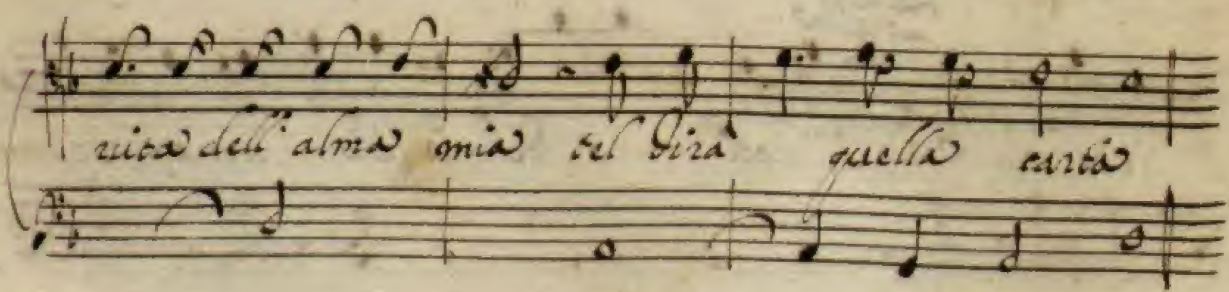
se al mio core i caratteri tuoi e se qui mi di



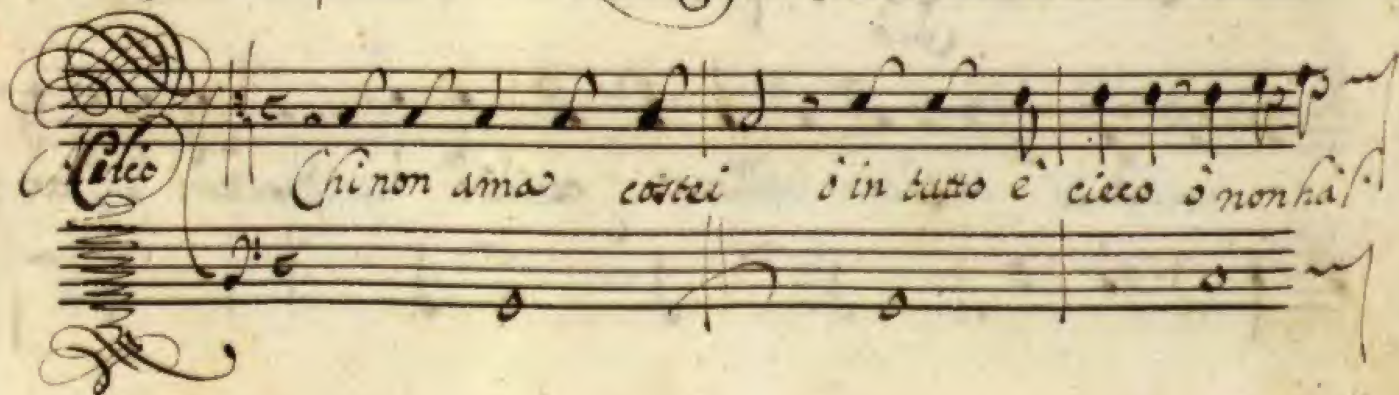
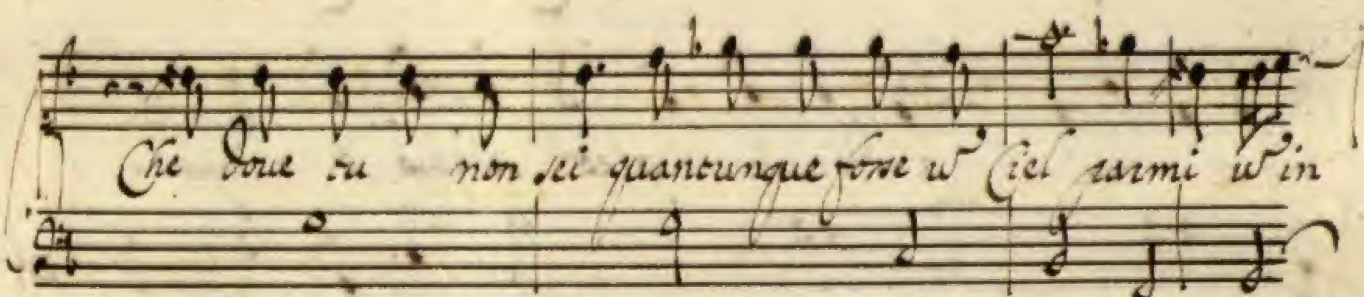
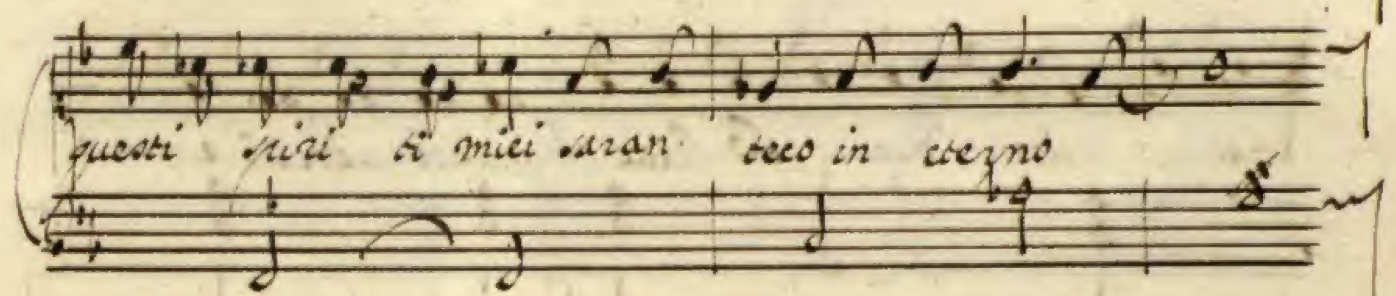
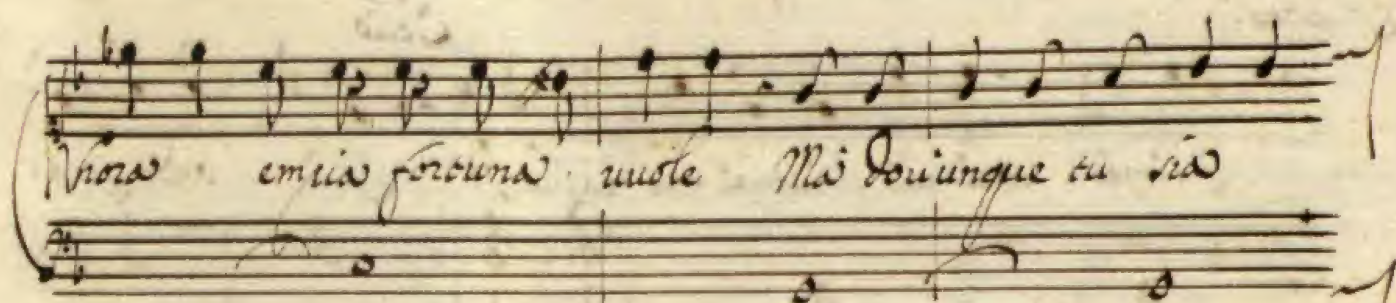
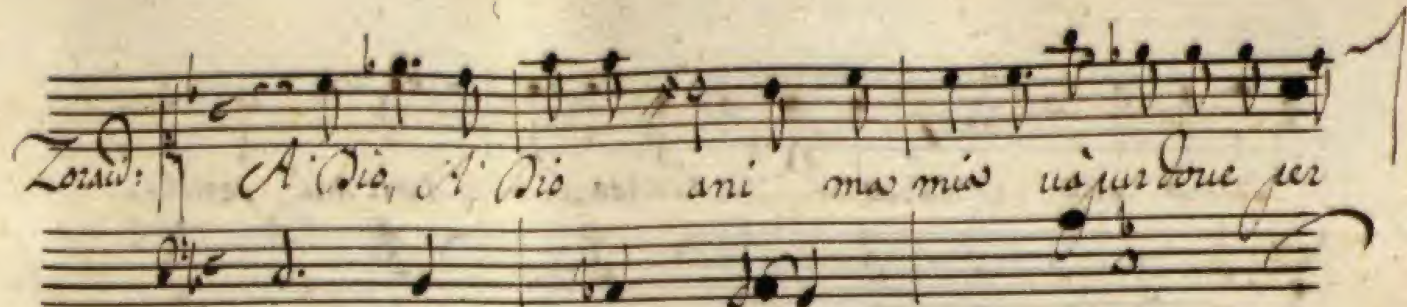
Celio canno Celio vuol che tu mora giuro s'ue narmior hora



Fiori tempo è chio larca s'io t'amo riuia o' morta



ritta dell'alma mia del Gira quella carta



Prima la prima

senno ecco *Allegro* *Allegro* non mi senti
Allegro *Cresc.*
Inimè chi mi chiama chi parla? *Cresc.* Colà onde par
tisti ricon duei la Naue quanto vedesti e u
disti taci e dentro al tuo cor amalo io chiamo
Allegro
Al certo io farò nulla uiltà i sentij
Cresc.
e nulla io della Mora gentile degli atti si con

Allegro
resi in te si presto la memoria manca! Non s'è

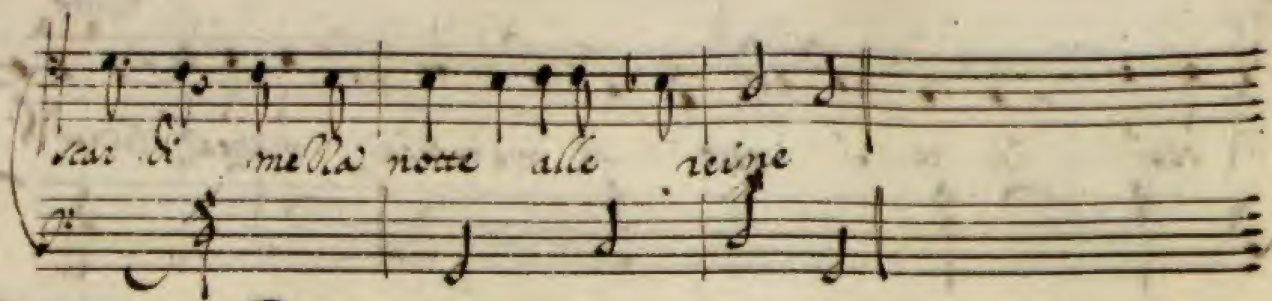
Mora o bianca non s'è d'atti o s'è scene dal vento illanguir

Celso
dito sempre sepe ho dormito Finge per il timor

Allegro
sognasti forse? sognai e già le laue pa

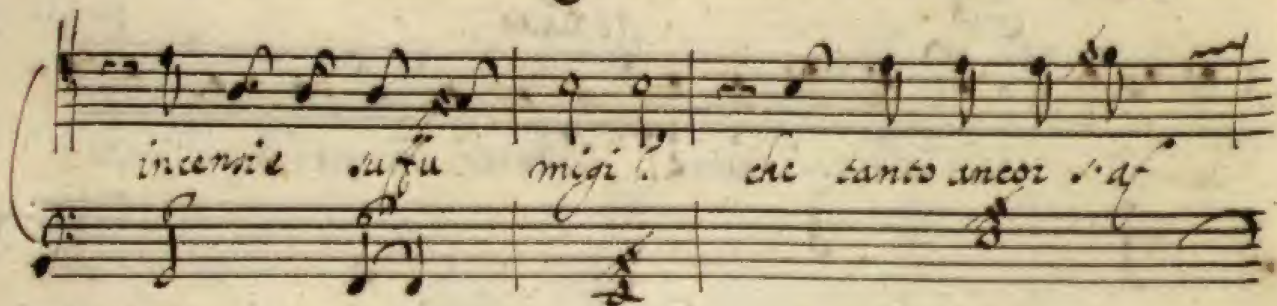
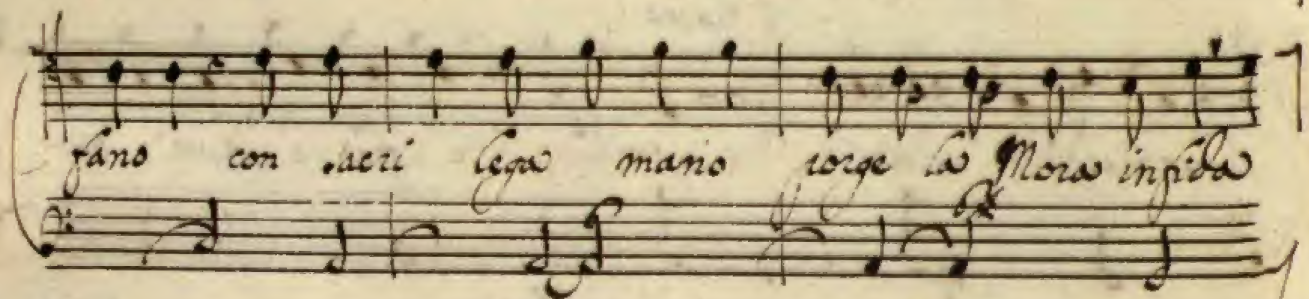
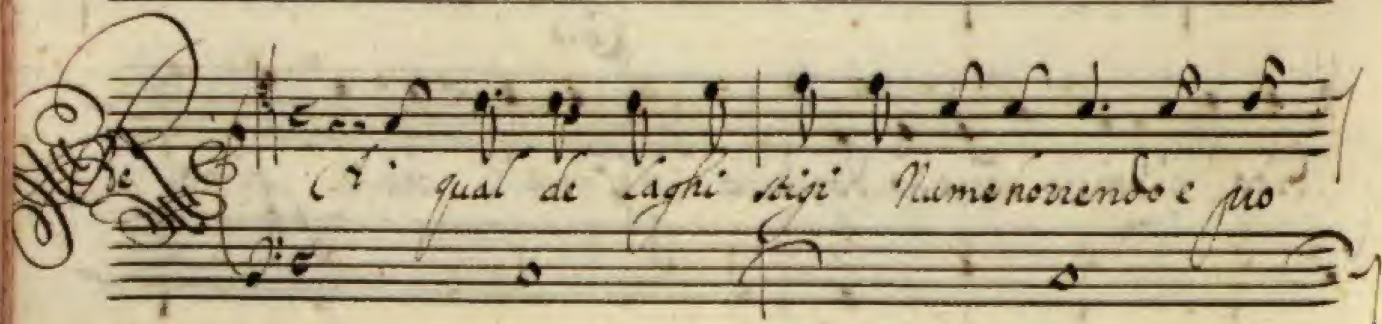
Celso *Allegro*
reami e che ti paue? Vederti in mezzo all'onde

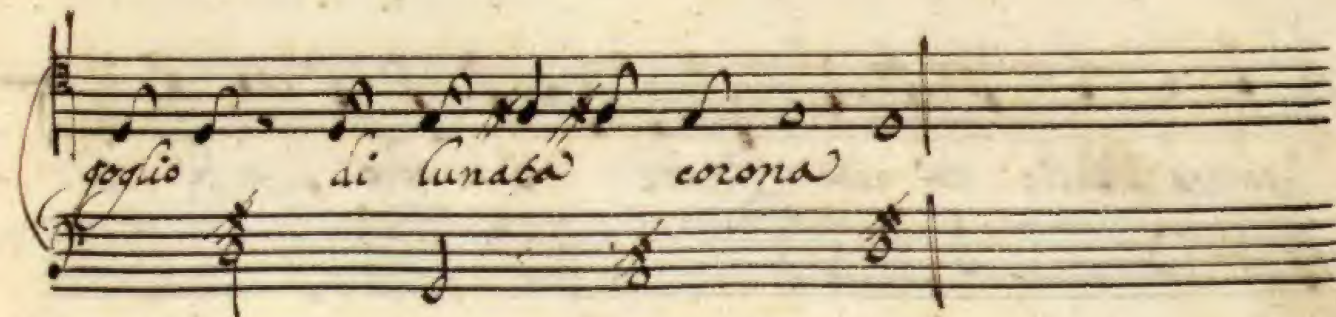
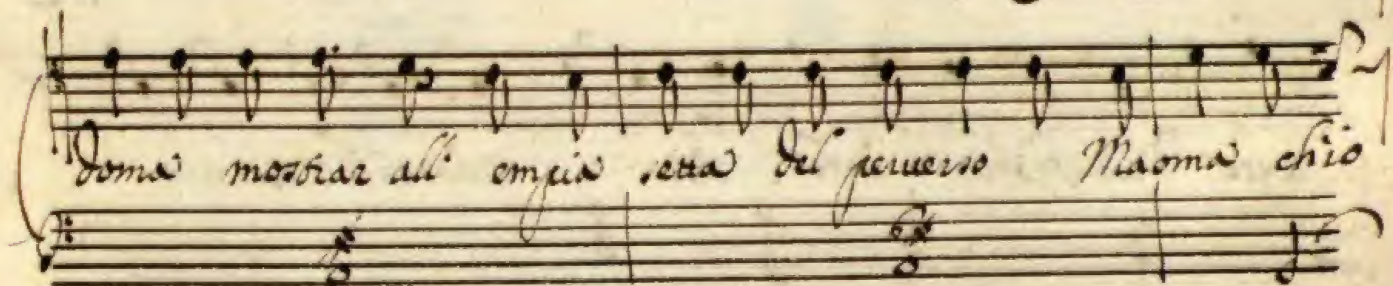
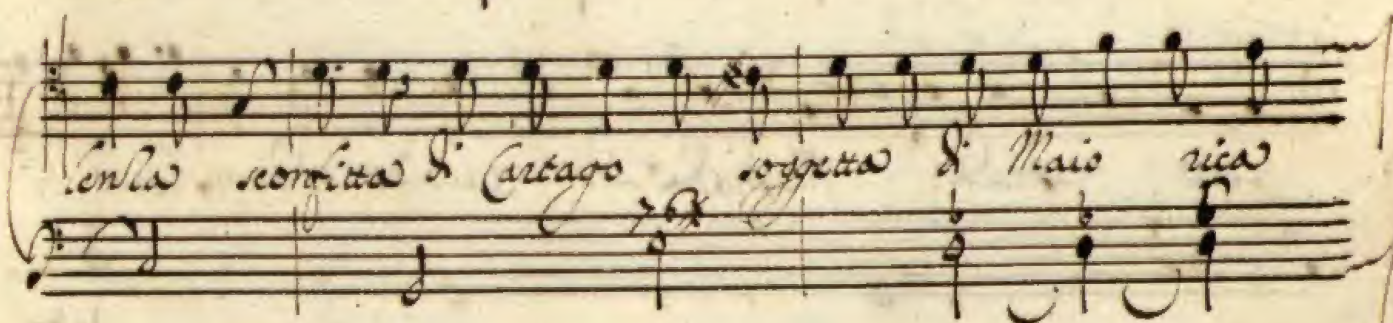
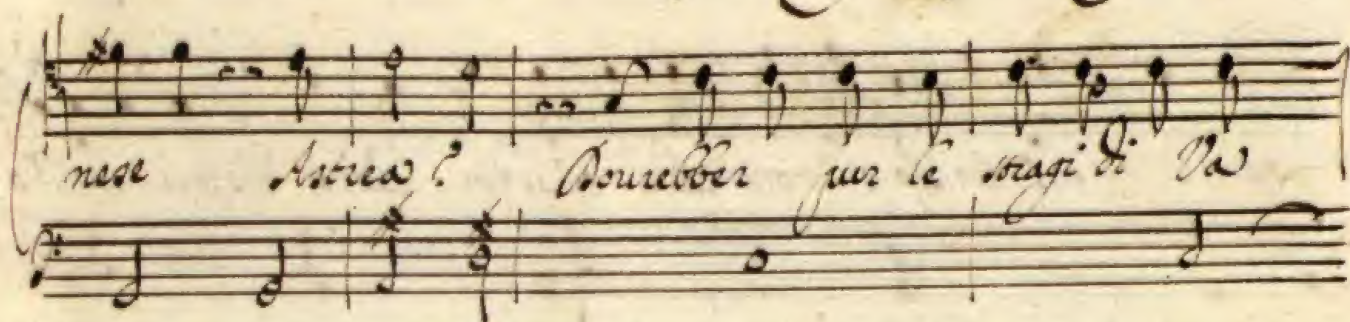
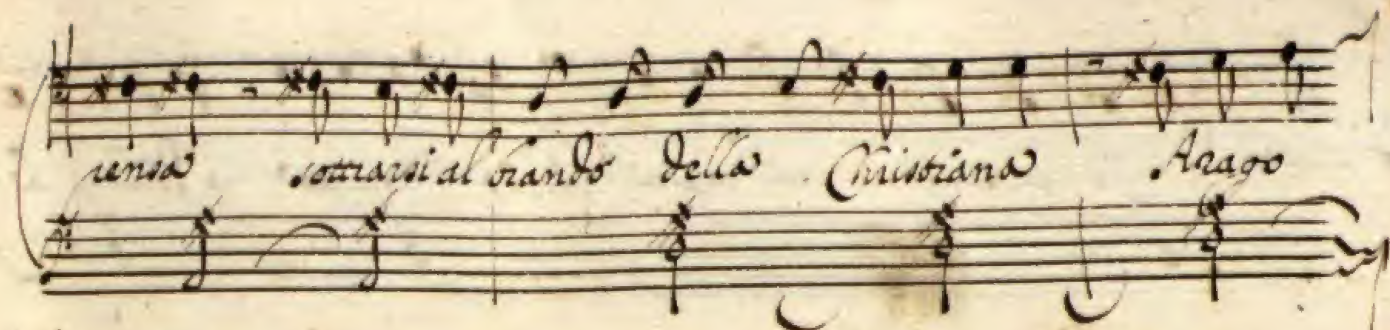
con incantata rete lungo queste Marine per



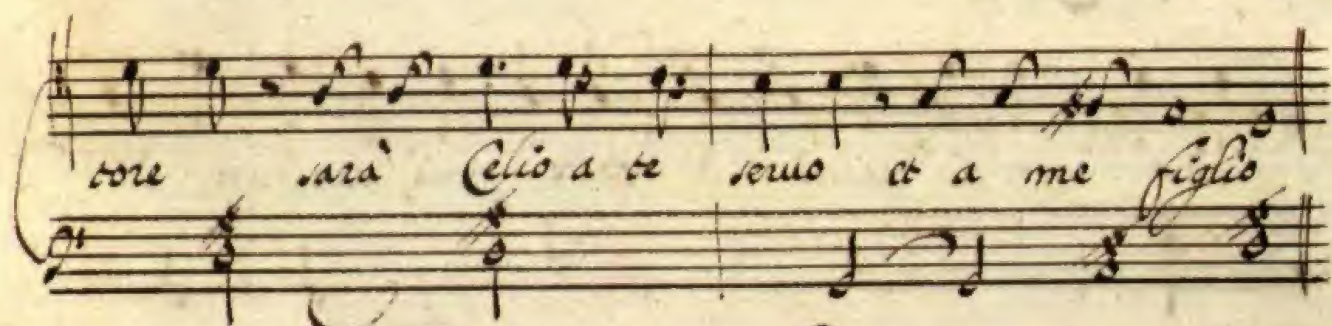
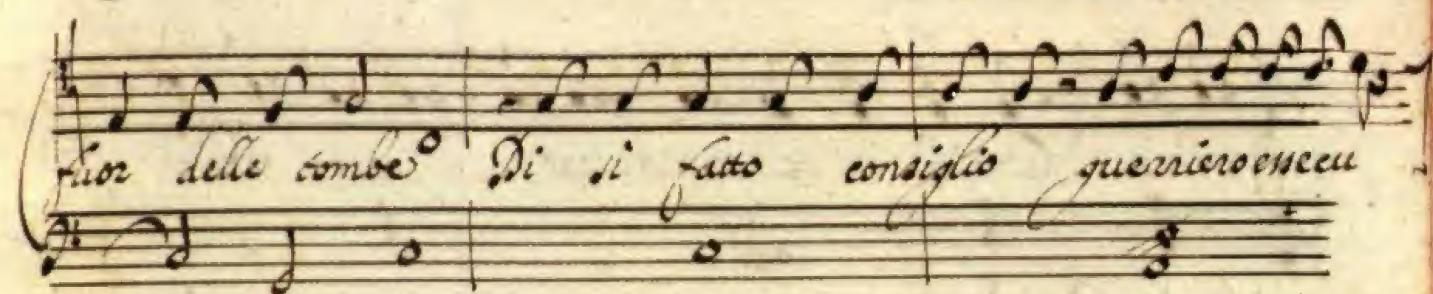
Scena 4

Re d' Aragona' Don Gaſtone, e Coro di Soldati



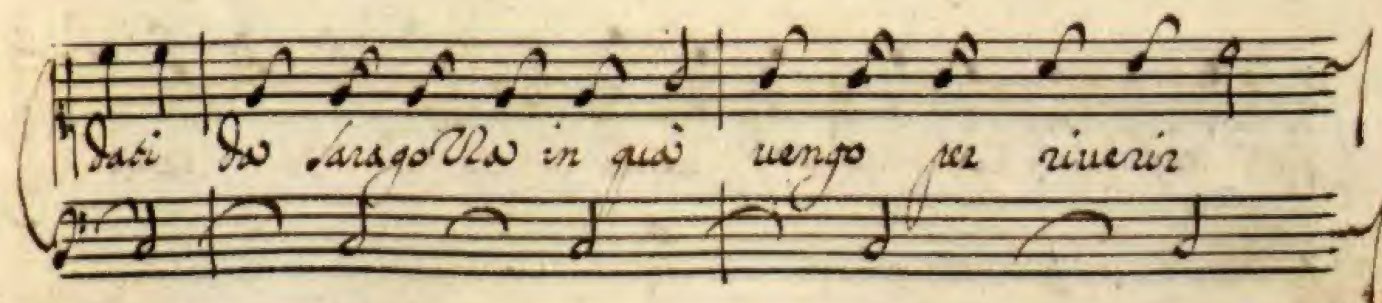
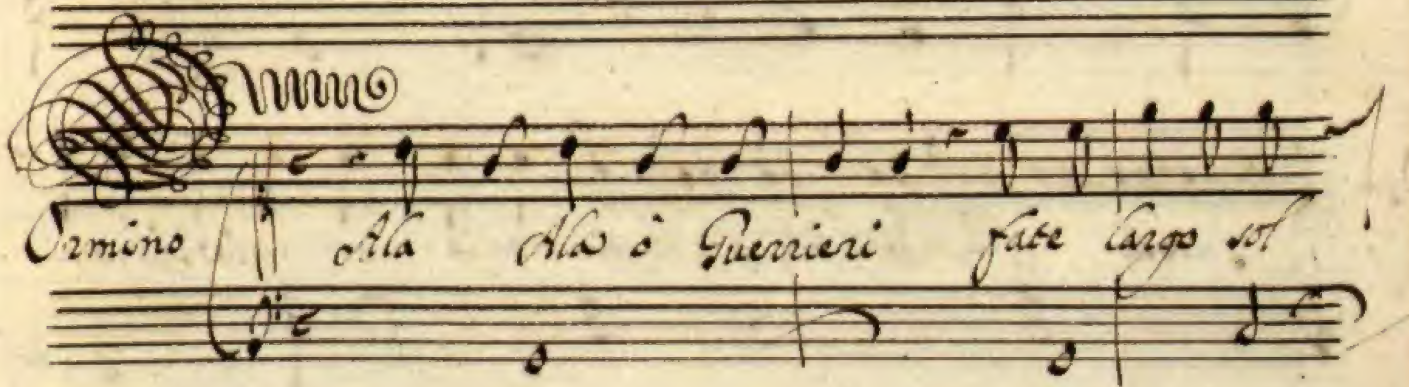


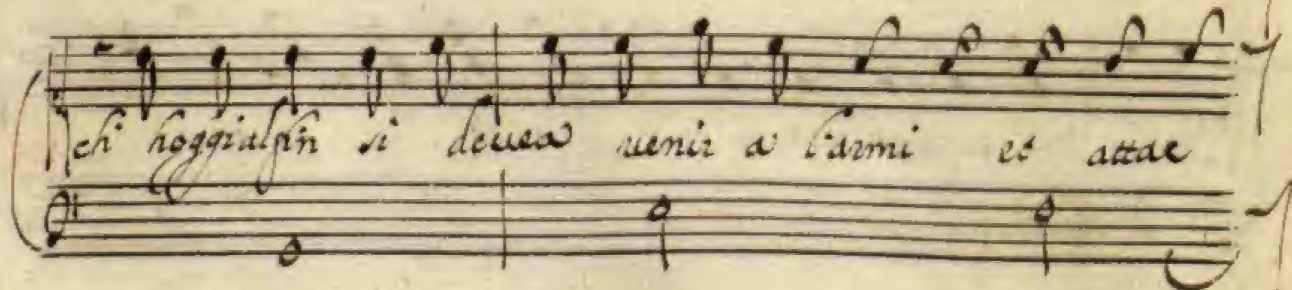
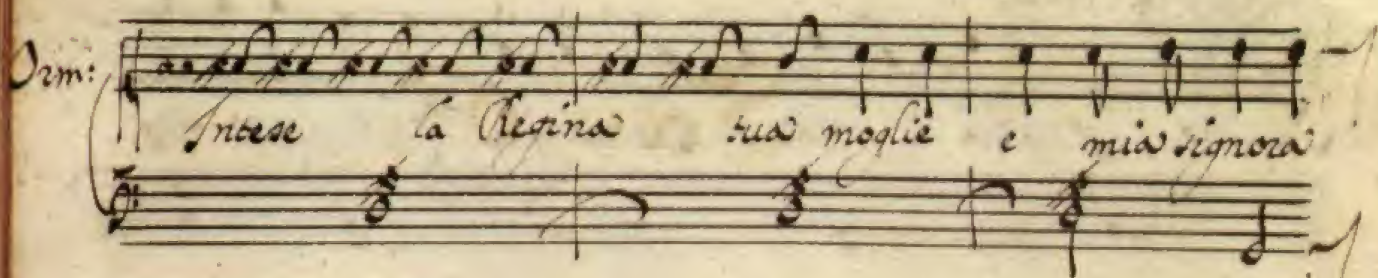
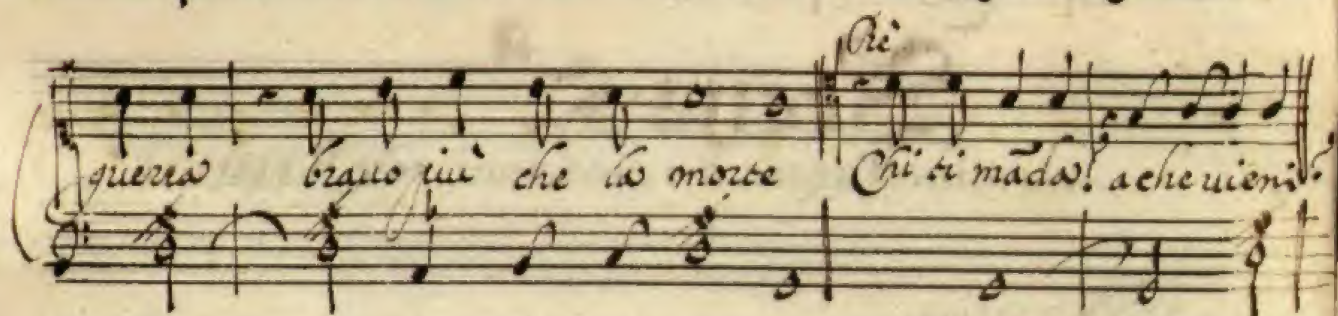
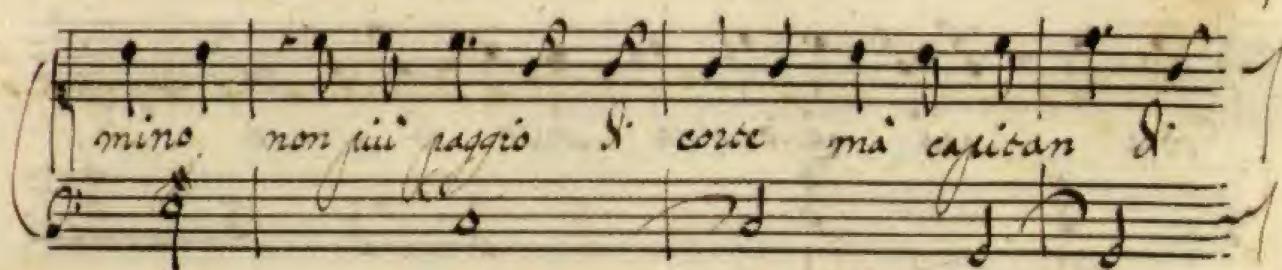
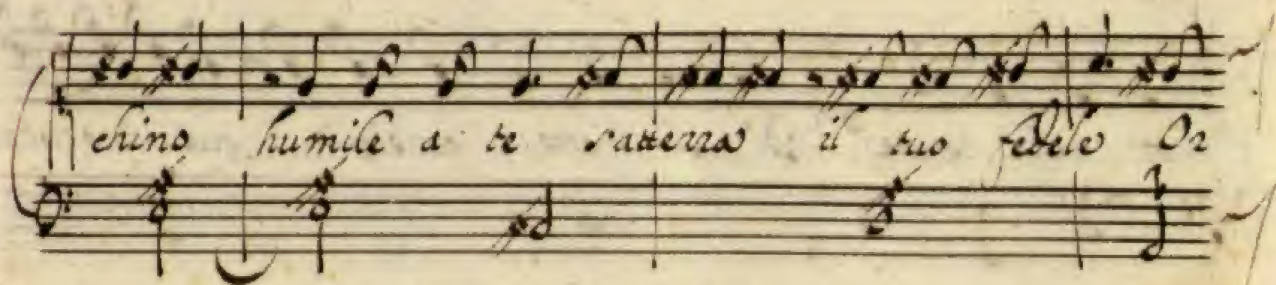
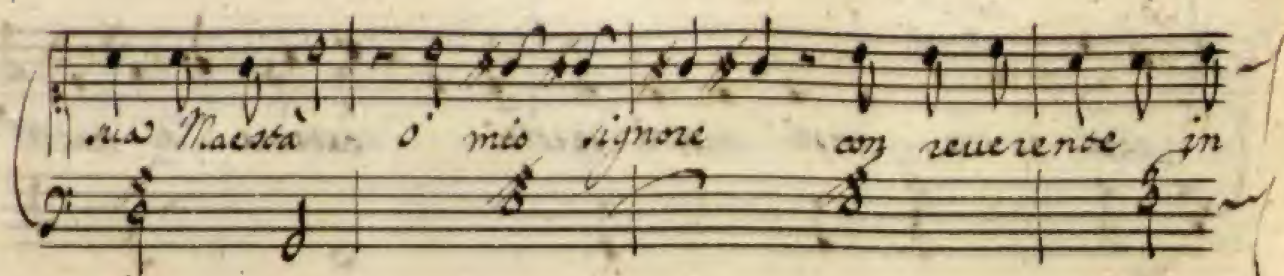
D. Pastor: Se giustissi ma grado uibri o Monarca a dilatar la
fece chi non sà chi non uede ch'al fin cada dispersa la Mo
reca magnada? Magnada ado ratrice d'un trado di
ante d'un Profeta infelice pria ch'il nascente
sol uarehi all'Oceano uedersi ad un sol cenno il tuo
campo analir la rea Citade e al fero suon di belli

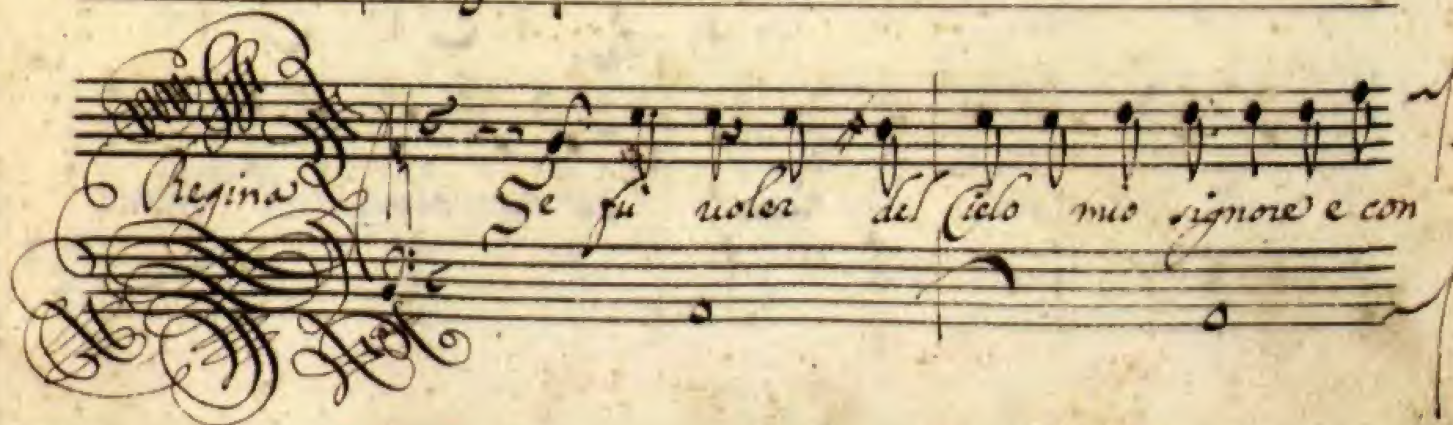
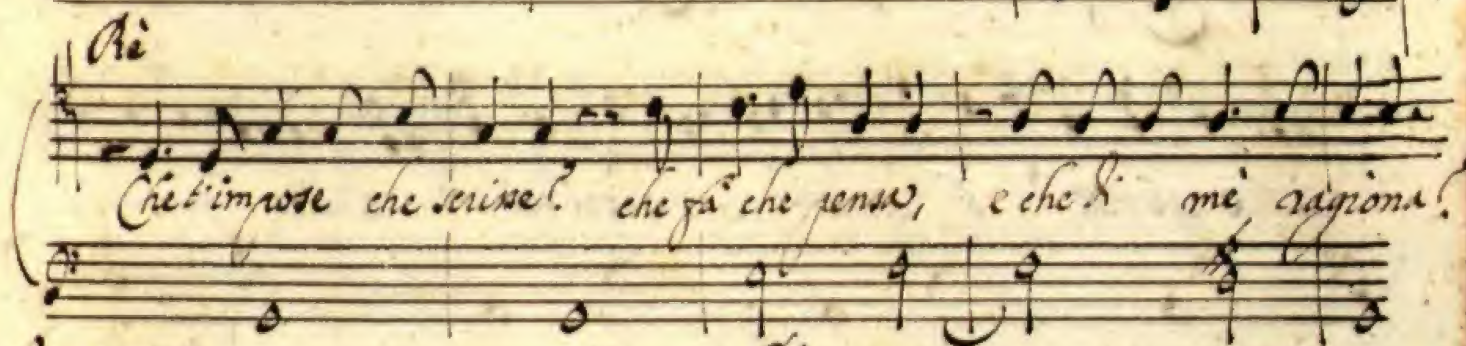
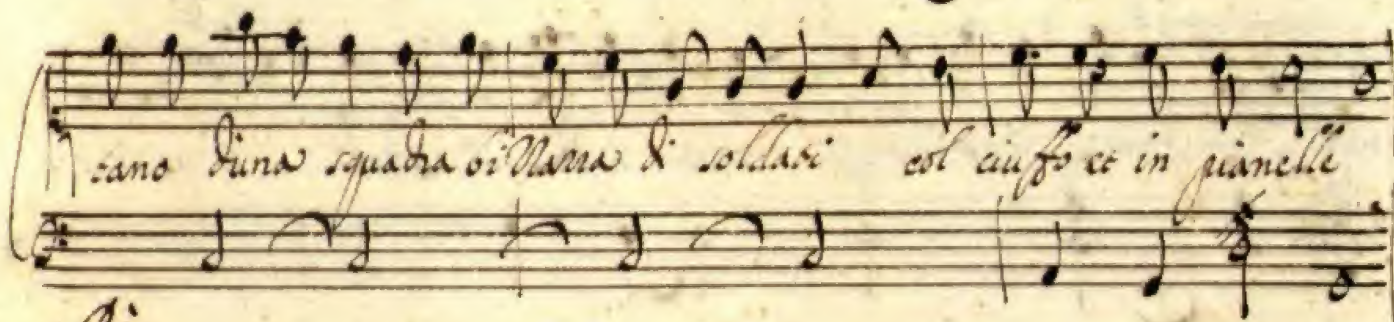


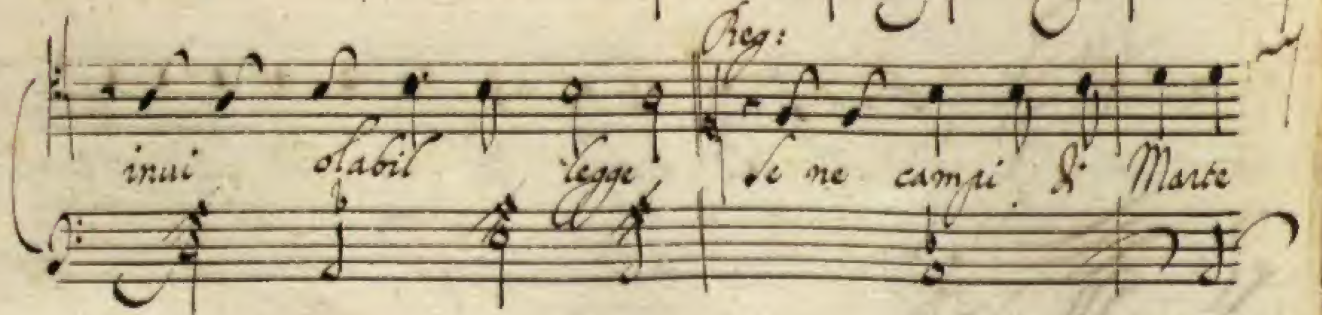
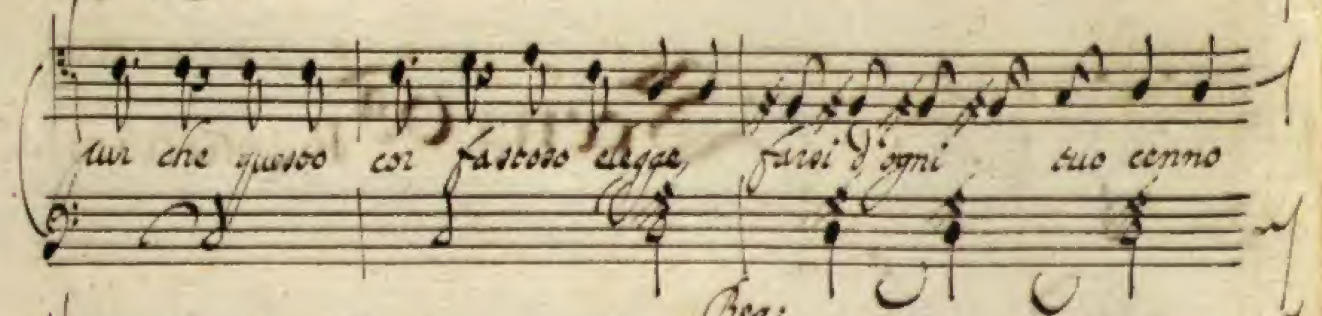
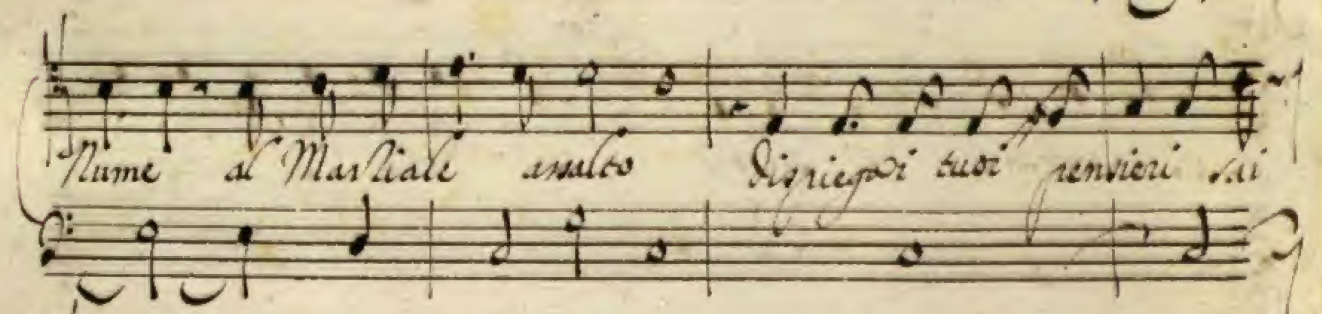
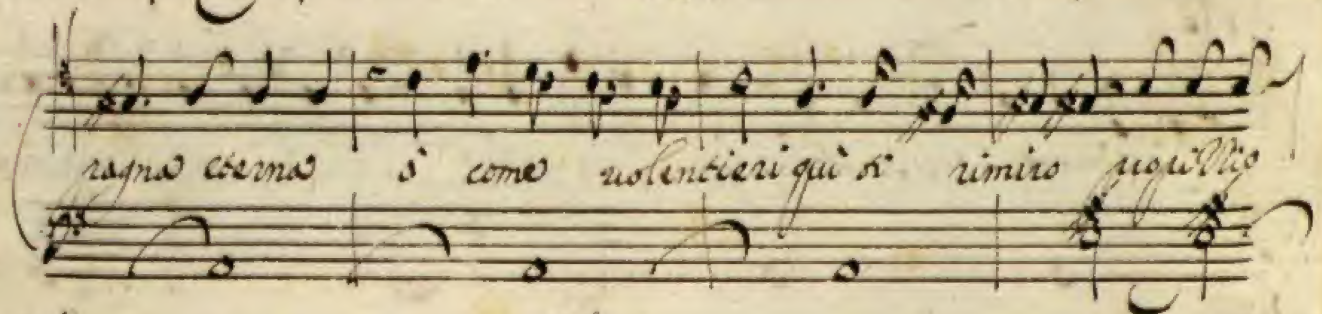
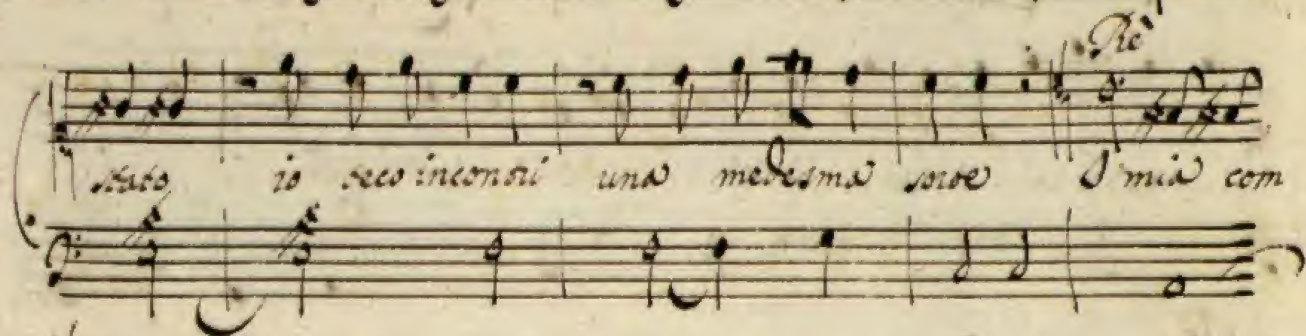
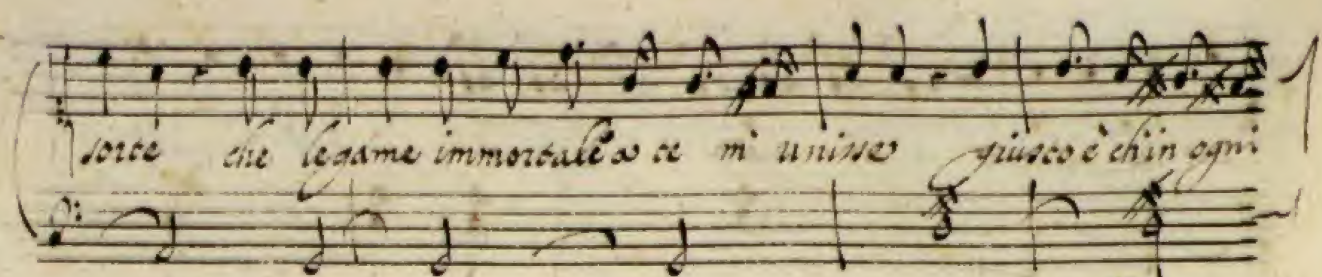
Scena 5^a

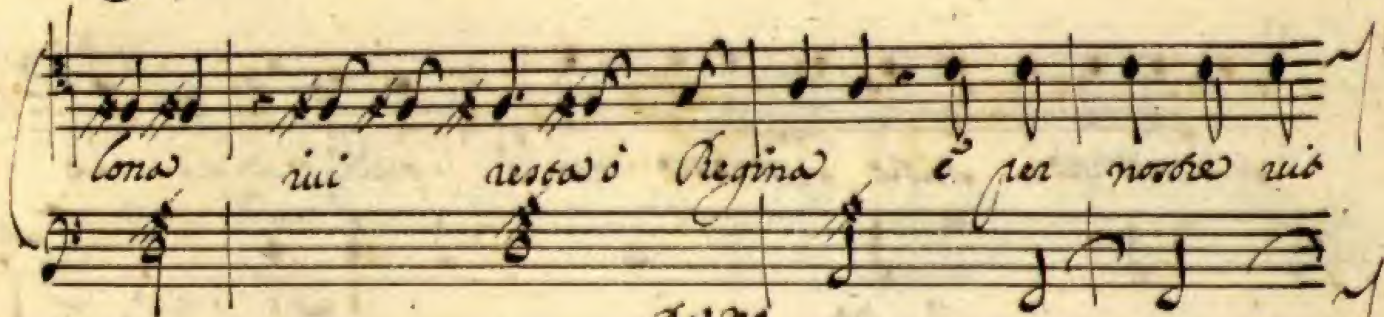
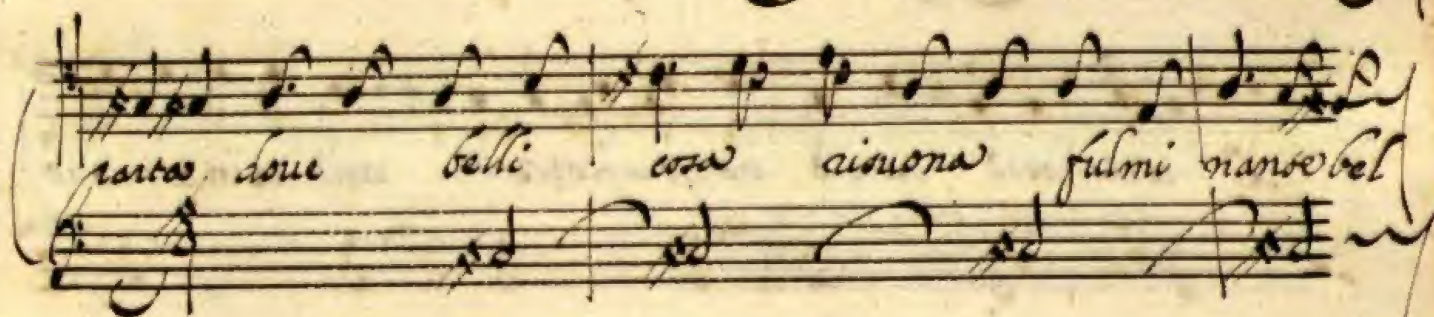
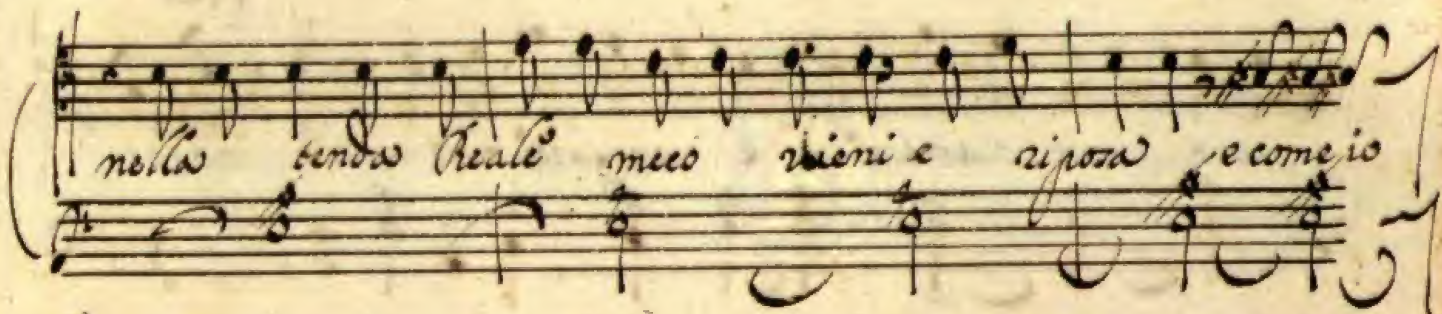
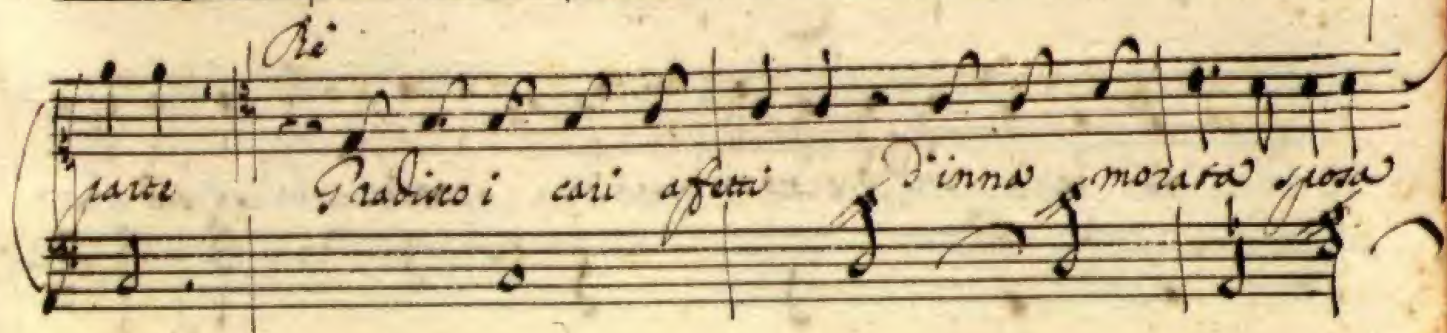
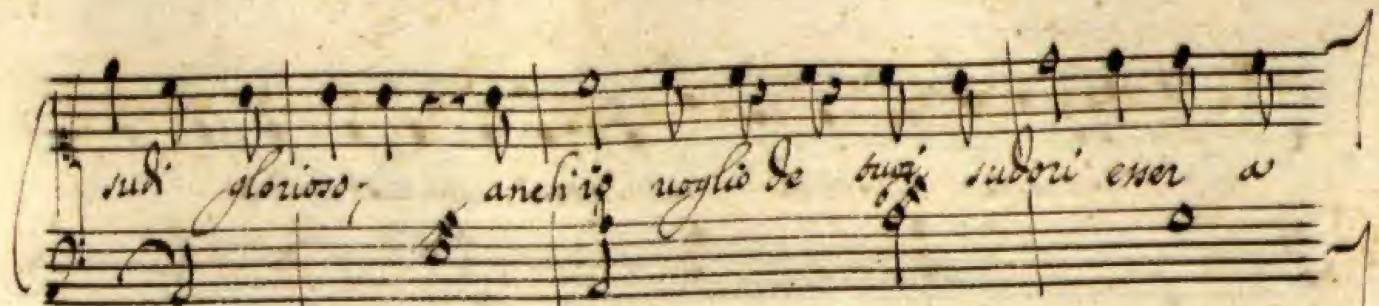
Ormino Paggio & i medefimi

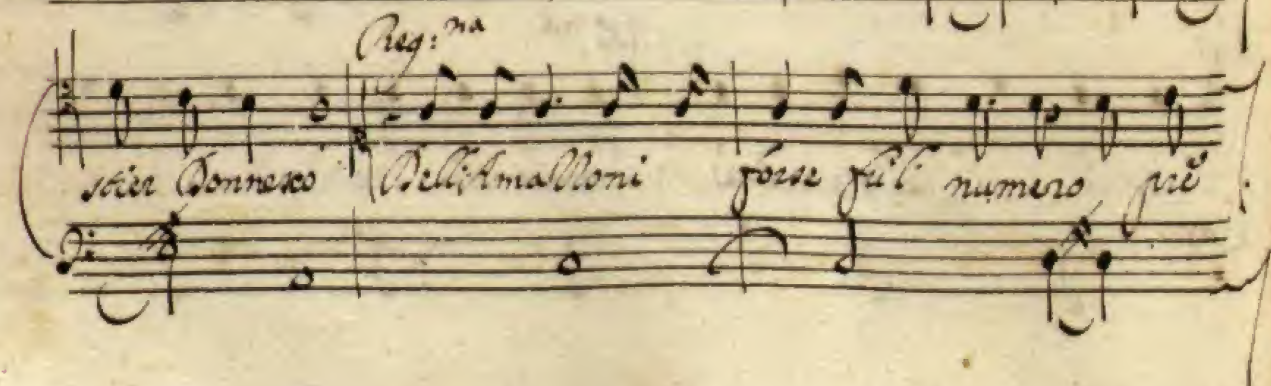
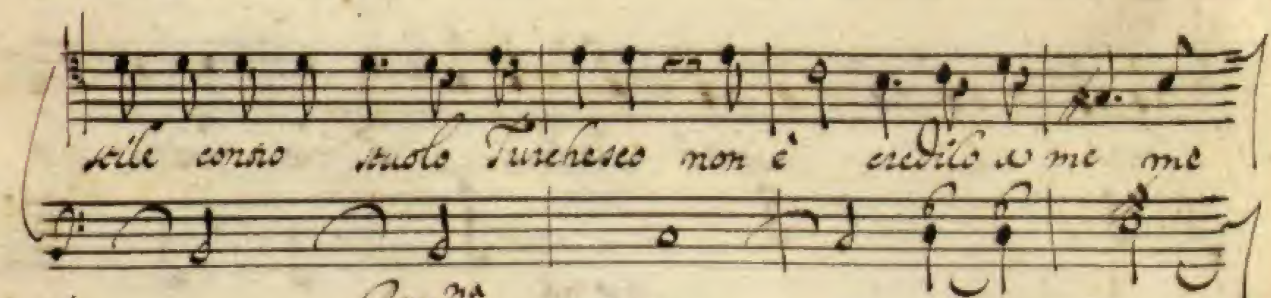
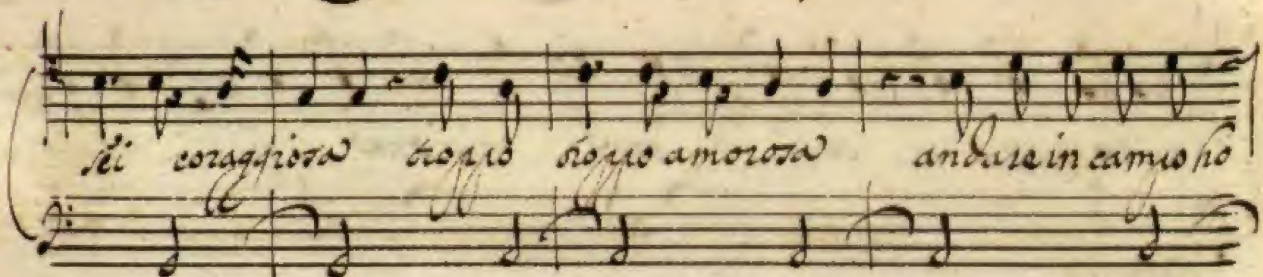
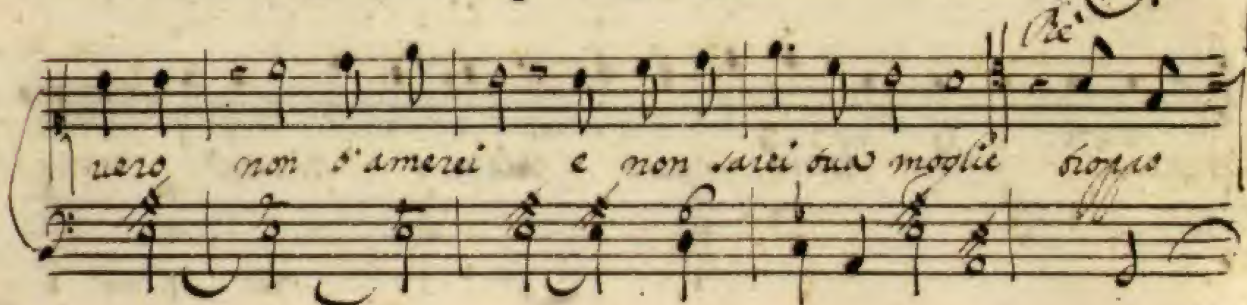
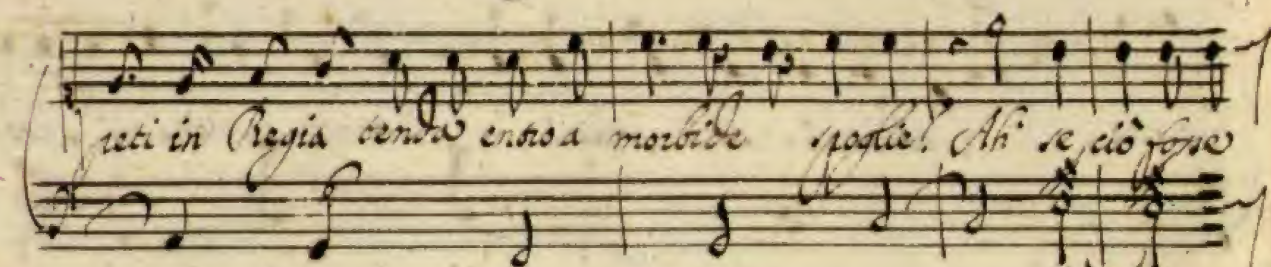
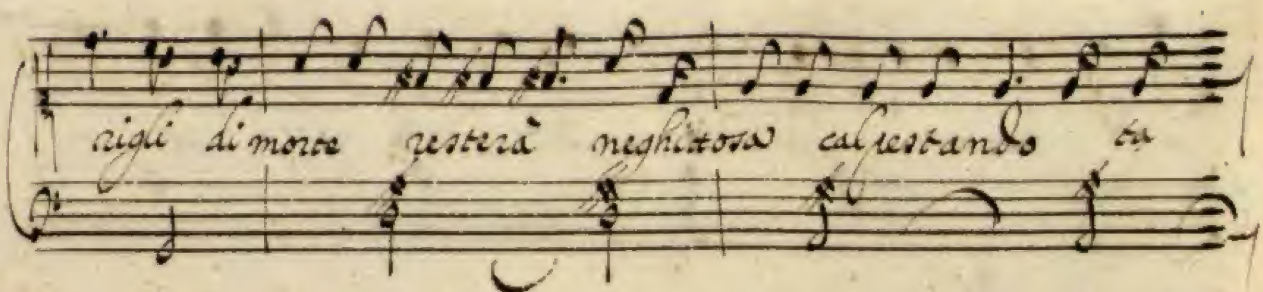


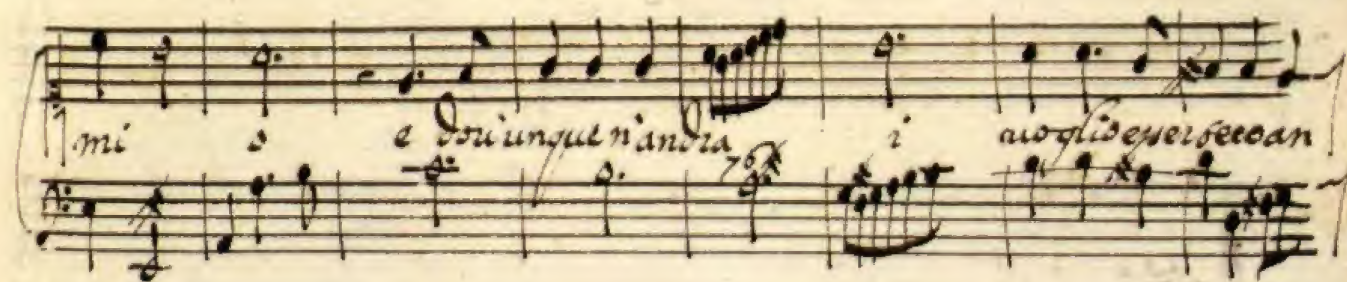
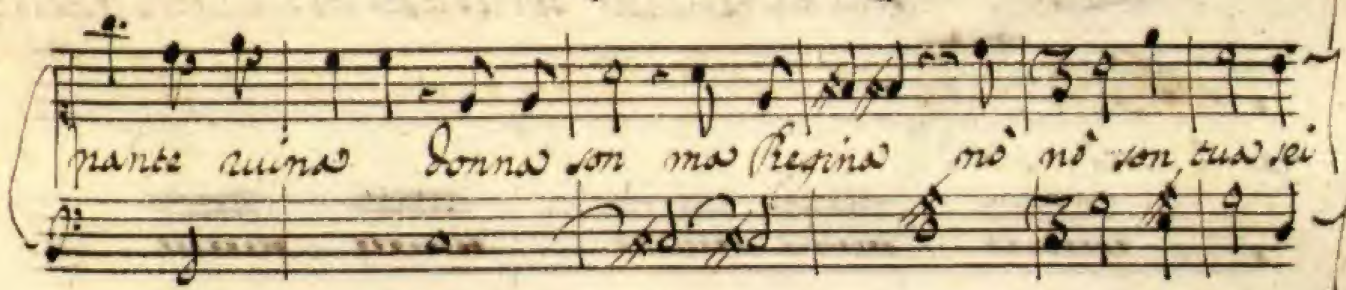
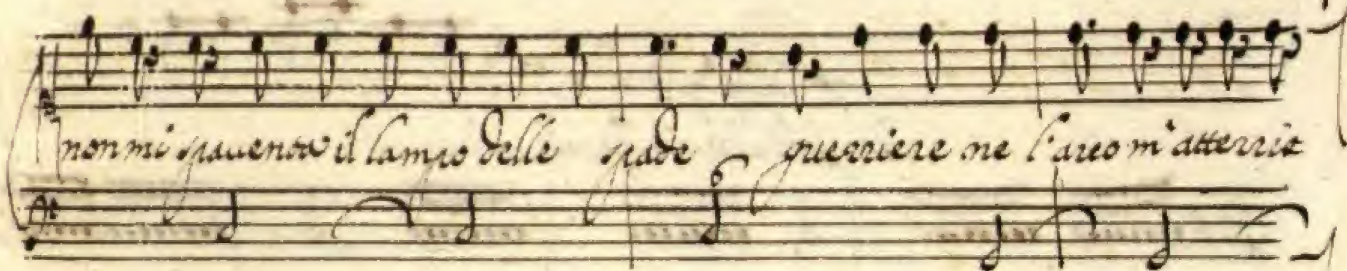
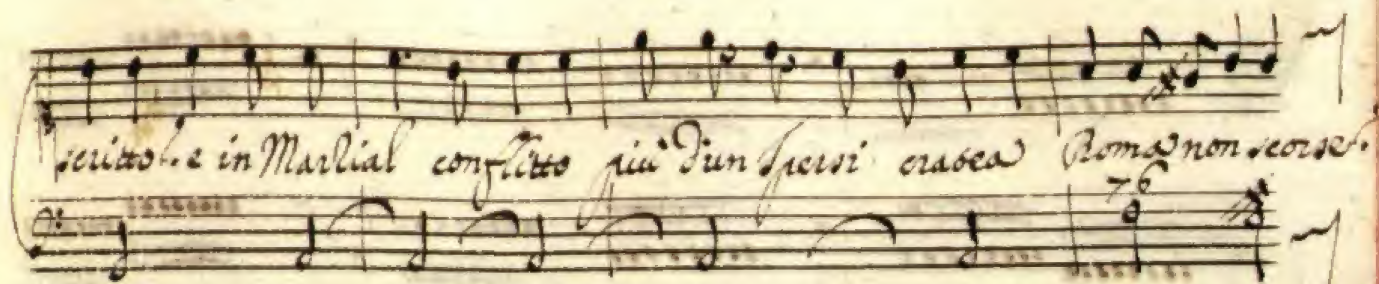




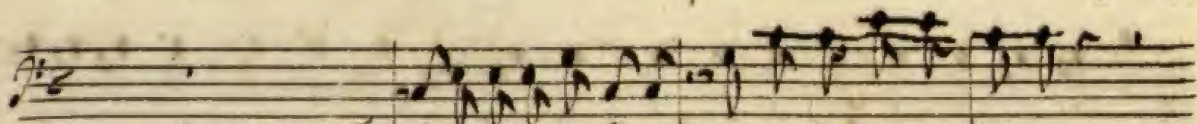
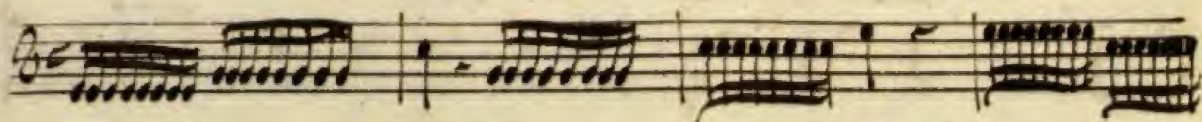




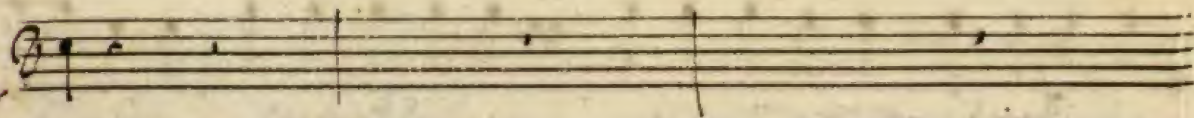
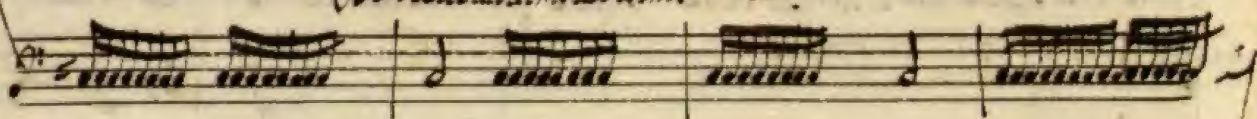




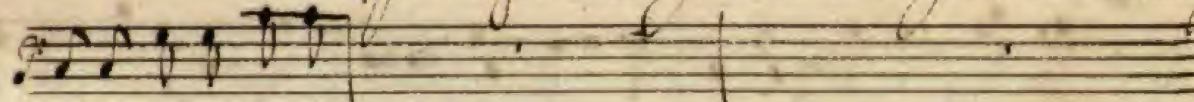
As. Voci



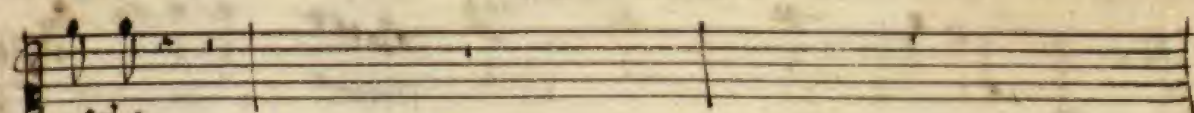
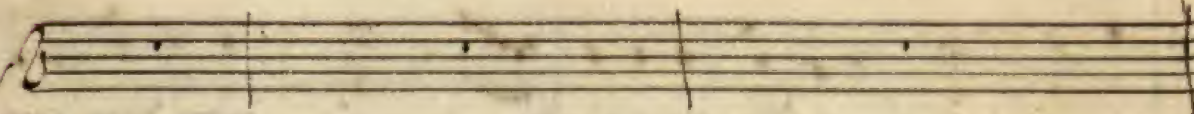
Don't let's all arm'd all arm'd



quarceia feminee donne e ustando guerriere e ustando guer



armi armi armi



riari



ci uandia d'esser donne



All'armi all'armi all'armi
All'armi All'armi all'armi all'armi
All'armi all'armi all'armi all'armi
All'armi all'armi all'armi

e re
squarcia femine e gonne restando que

stando guerre re guerre re
rie re guerre re

All'armi = All'armi
All'armi all'armi = All'armi
All'armi all'armi = All'armi
All'armi all'armi all'armi all'armi

Bellarissima Dama

Re *Regina*
e co' m'innamori o mia bella guerriera. Questo è

scarso ributo di mia fede sincera

Scena 7.^a

Celio, Alarco, & i med.^{mi}

Celio
 Che nuova *addacera* scorgo nel campo

Regina
 morio? Amor d'è mi concedi ch'io veder possa don Pa

Celio
 stione el p'fio che per fama fin qui solo ammirai

Re *Par:*
 mia persona? Caston è qui presente quelli son io ch'chied.

Regina
 tuoi mi attendo legiti ualo roso cupiti dico inchi

Alano
ma non si leue colui ch'è nostro amico fatti avanti si

Celio
gnore già il Re si uede al genio tor: accenna Cava

lier hai desio di ueder Celio il figlio di don Ga

Regina
non son io General ualeroso al sero alle pa

note al ualeo maestro il figlio di che di Gascon sei

note uenquiere soldato in questa guerra fronte a tuoi

cenni mi haurai e qual mi sia a suo tempo saprai

O mio signore e Re io per te uini giuro anco mo

rir con te

Scena 2^a

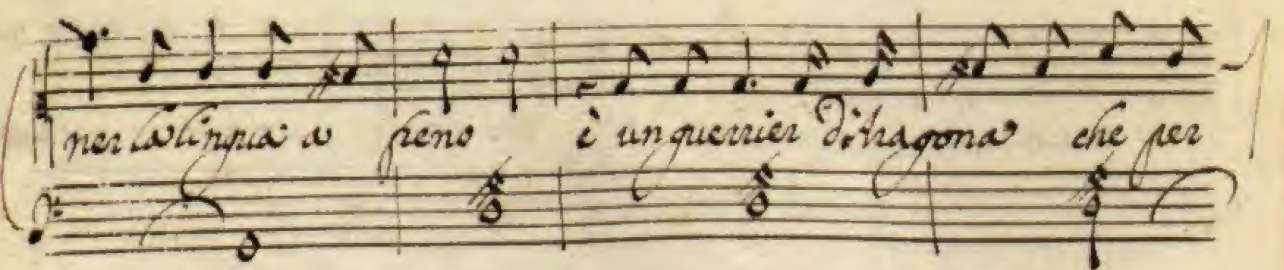
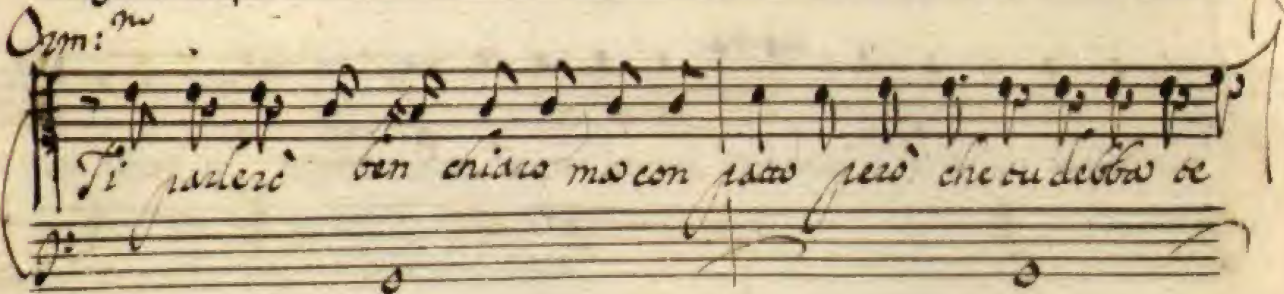
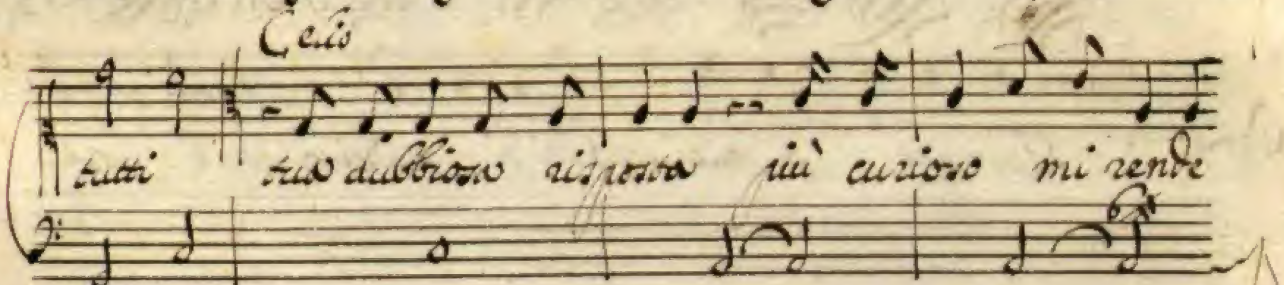
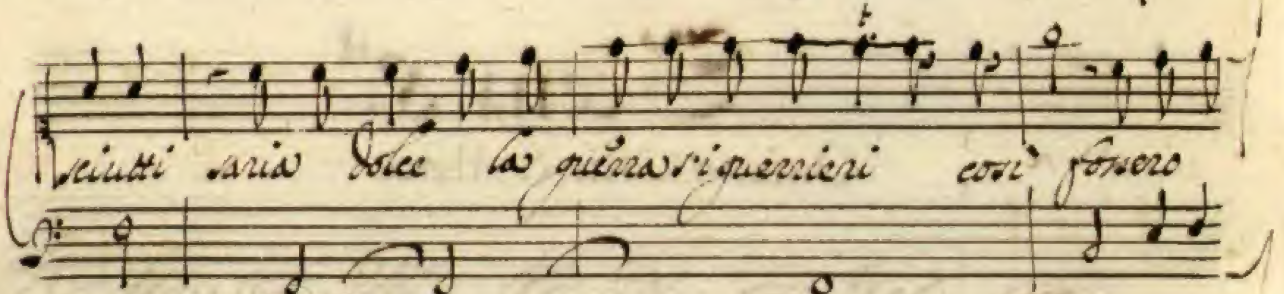
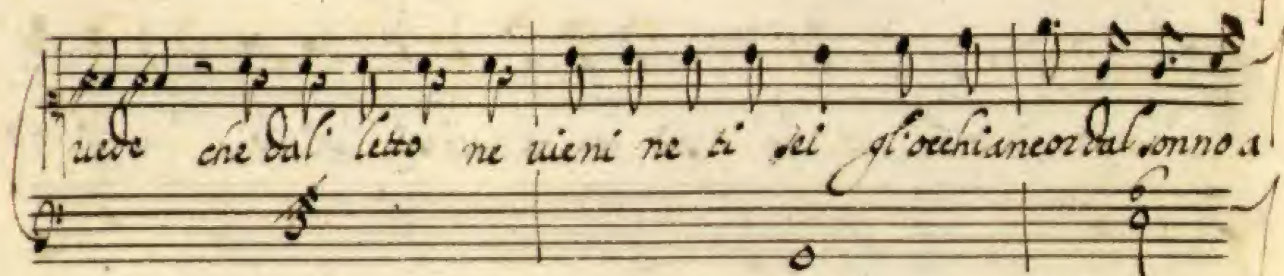
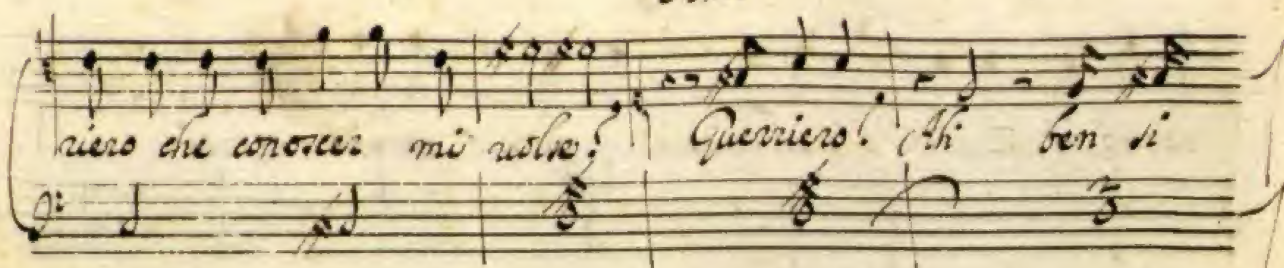
Ormino, Celio, & Alarco

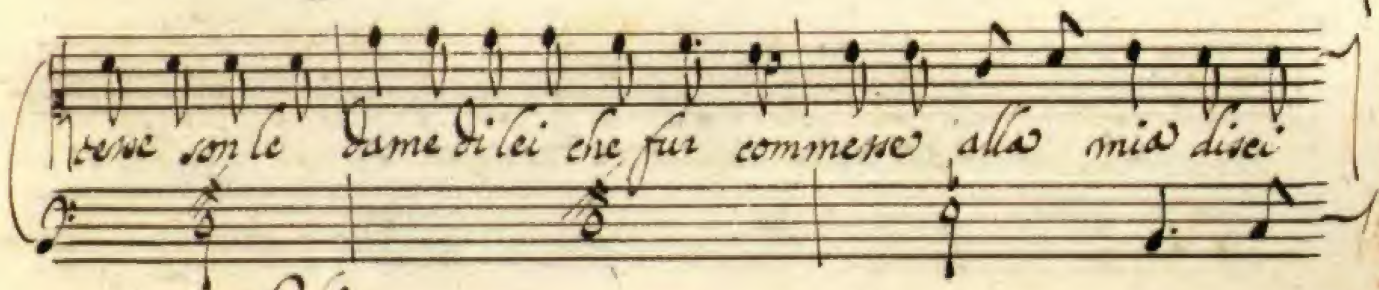
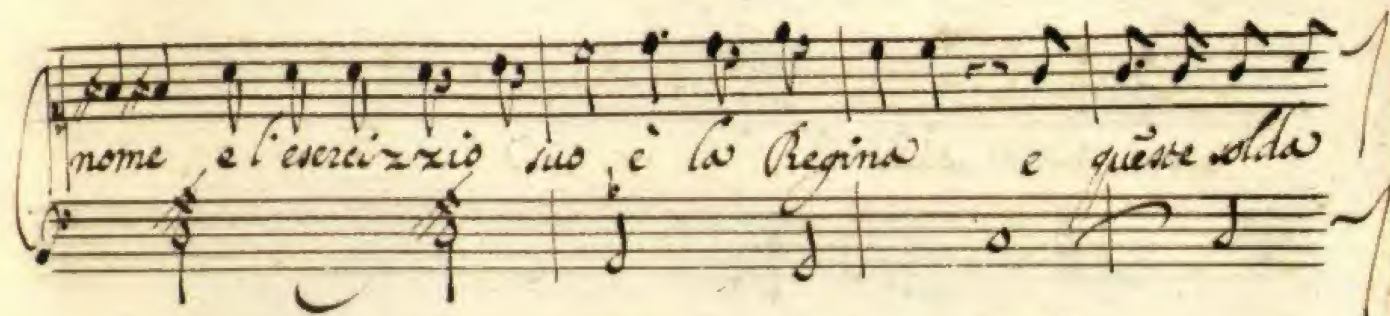
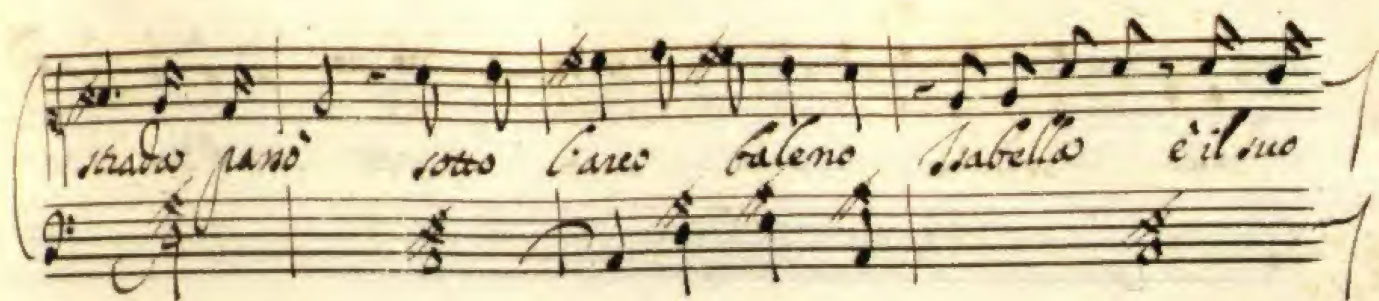
Ormi: Fermate o miei soldati di marciar non è l' hora

Lasciate in gl' altri avanti a noi tocca andar d' oro e come tempo

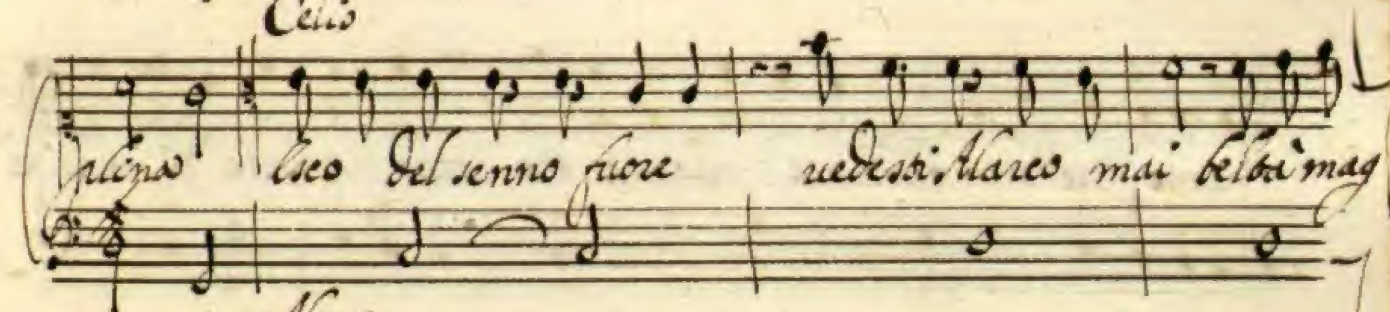
Celio
io marcerete marciare se pur troppo Dimmi chi è quel qua

Orn: ^{no}

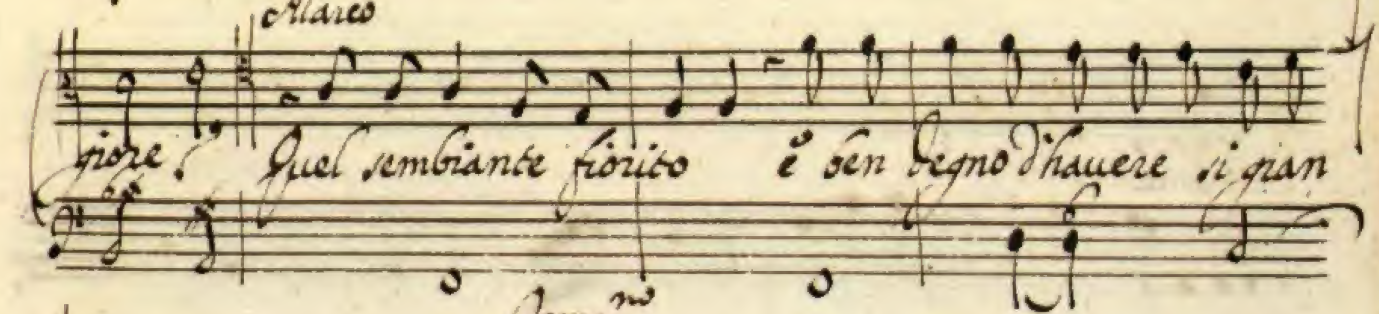




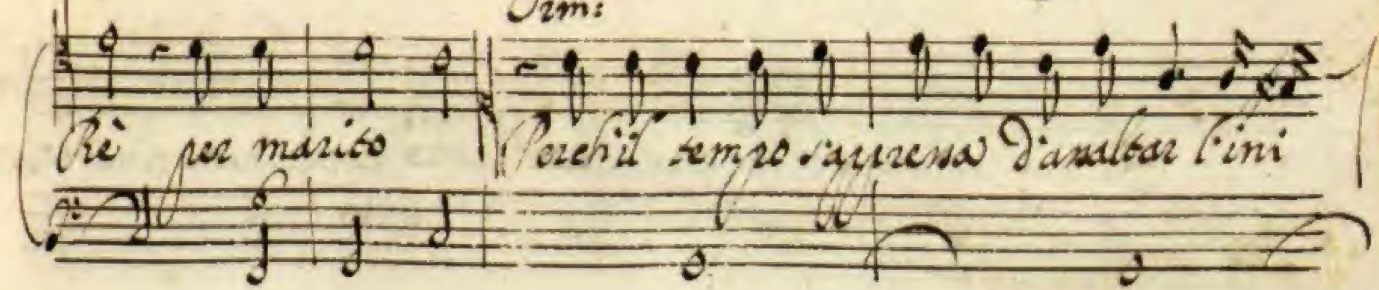
Celio

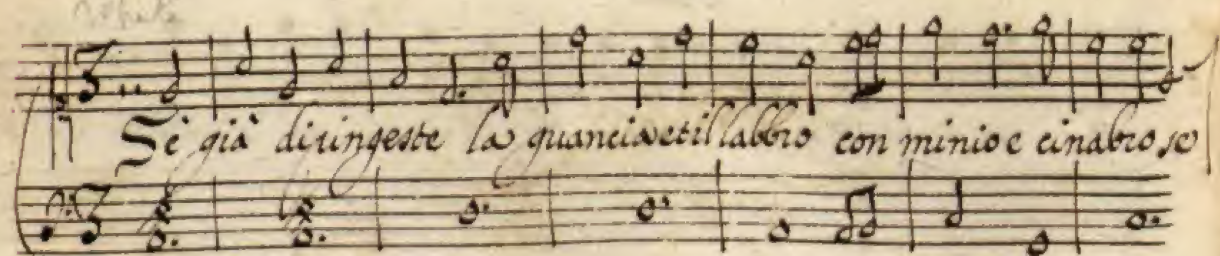
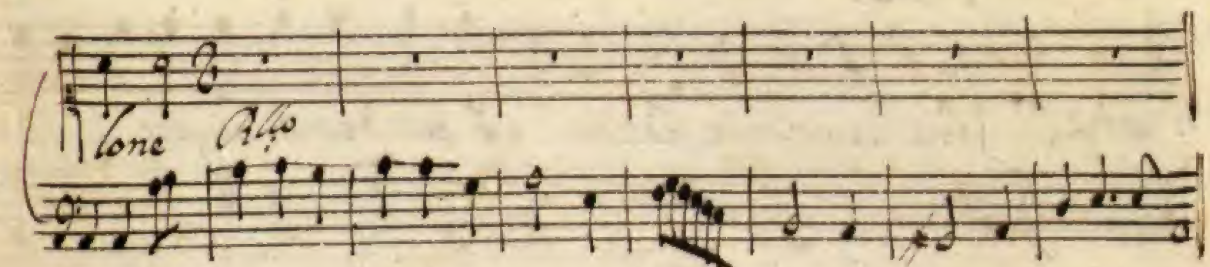
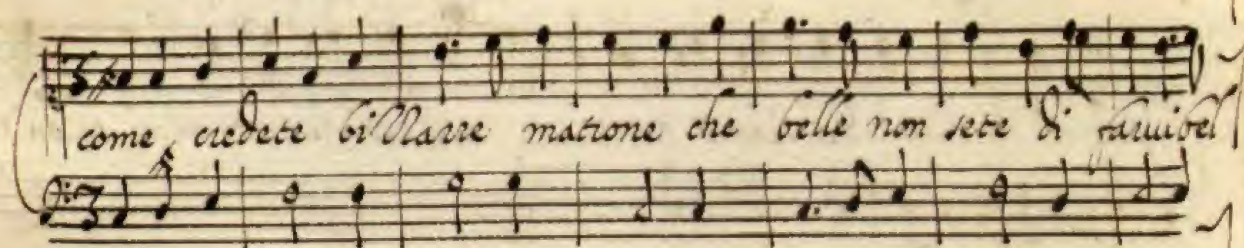
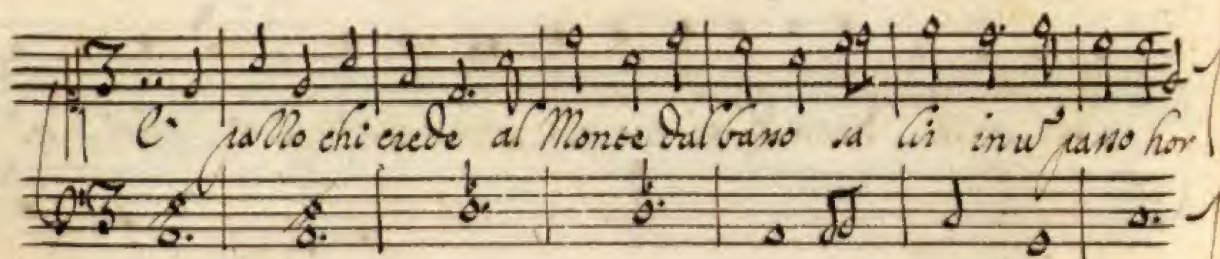
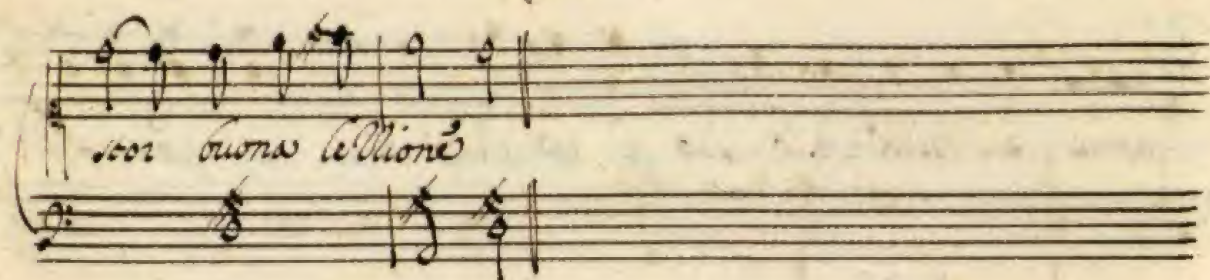
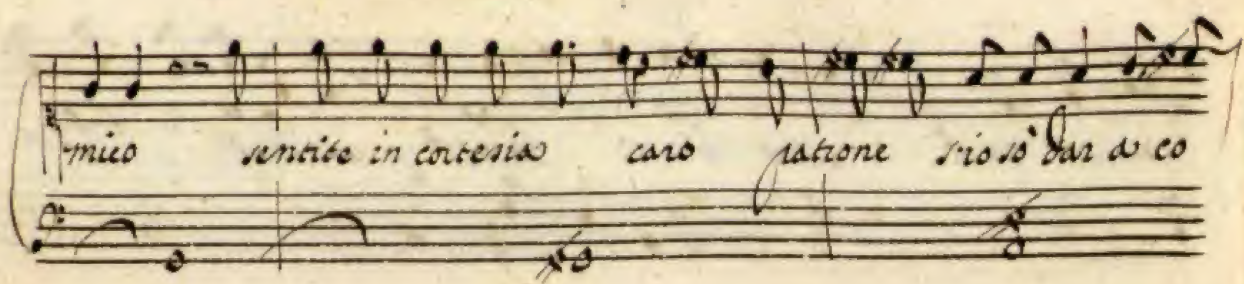


Marco



Orm: no





ma all'arsura il volto u'auerto na giu' la pittura l'in

Braglio è sortito

uero quel detto la femmina è u'futto che sta ben per

tutto se Marco qui freme ci uogliono di questa che stan ben in sieme la

quena e lo iesta

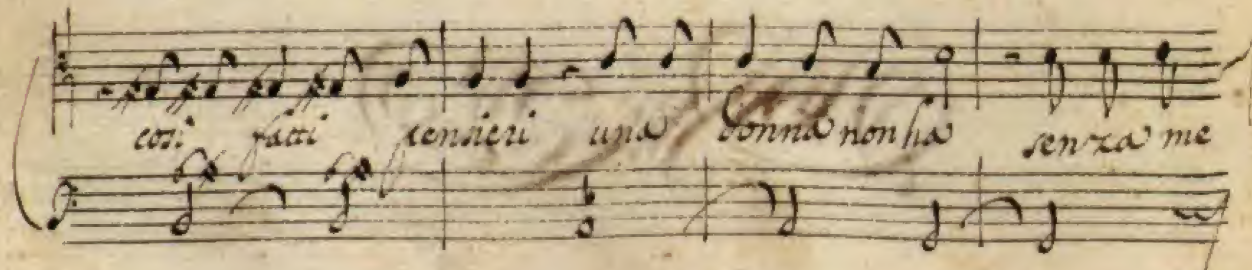
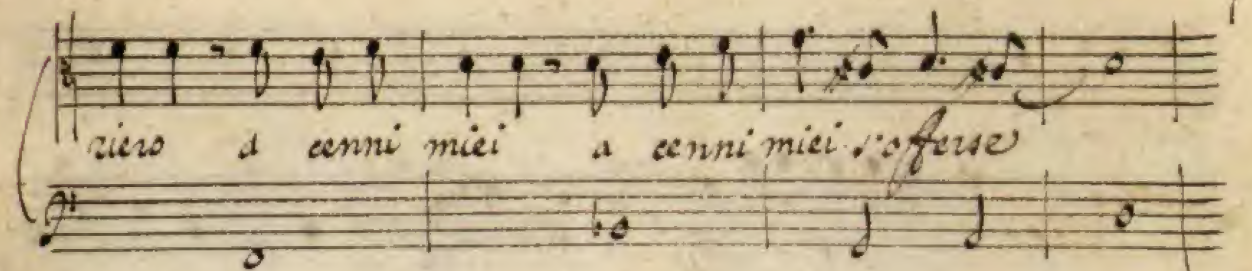
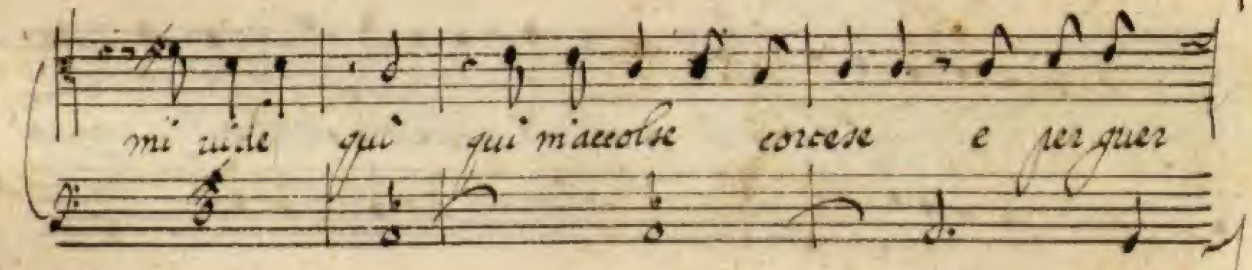
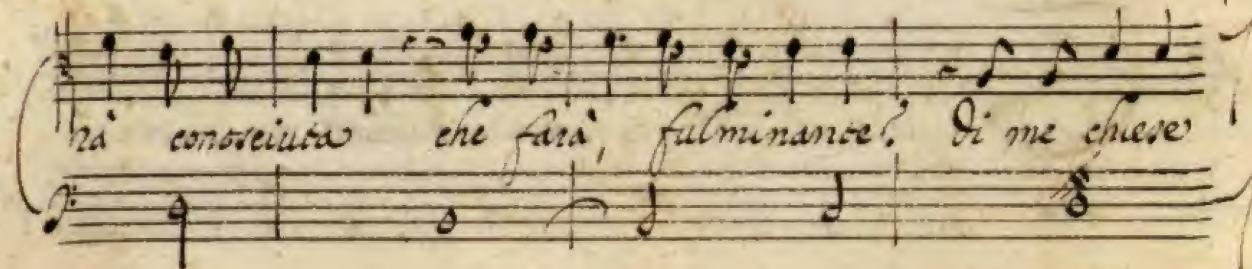
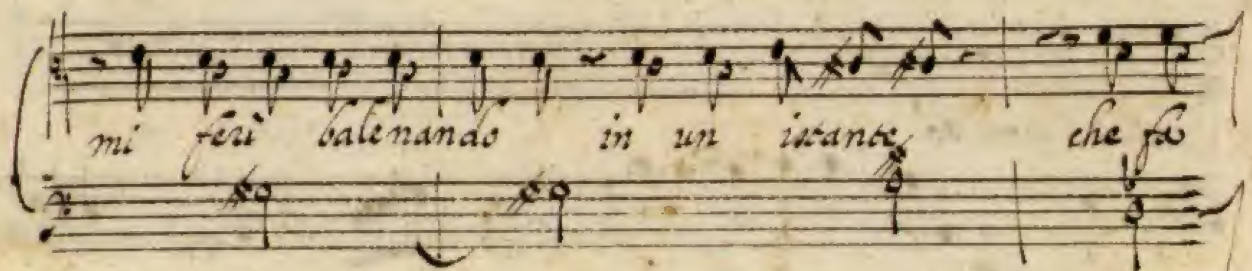
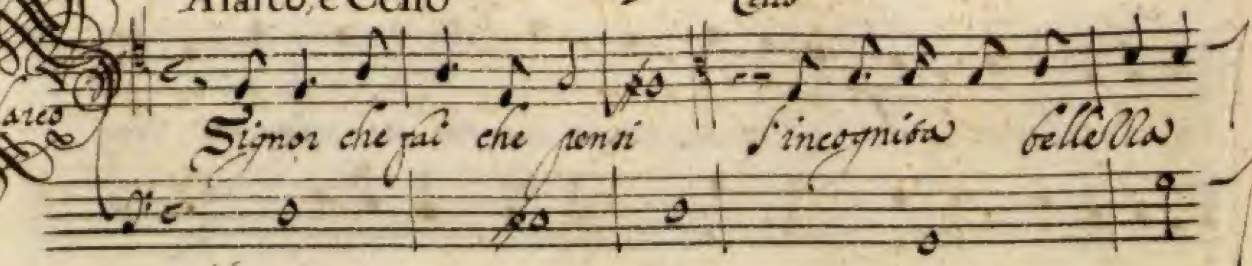


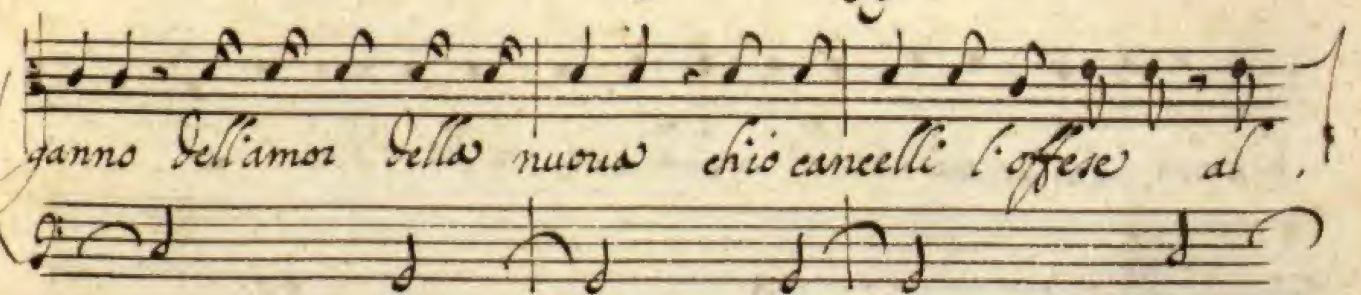
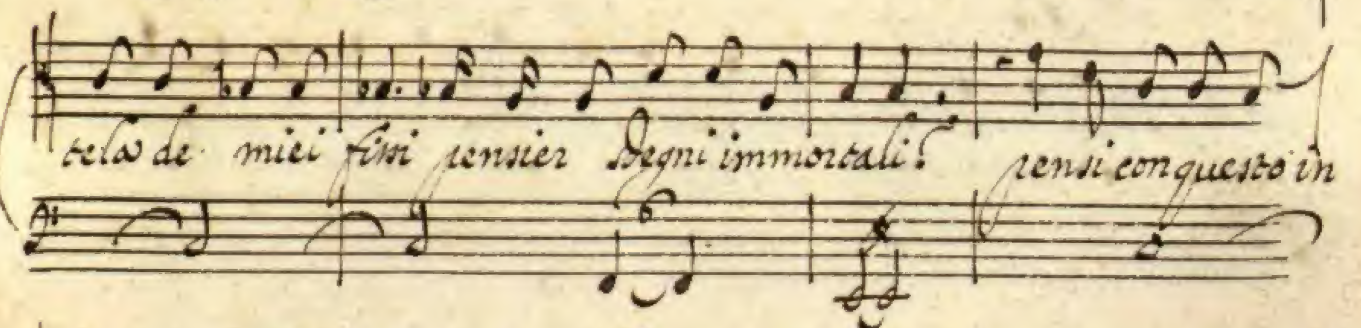
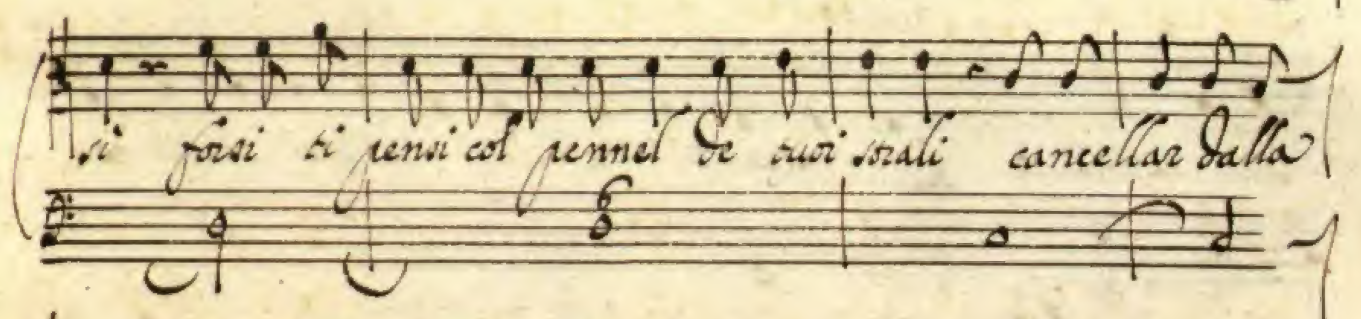
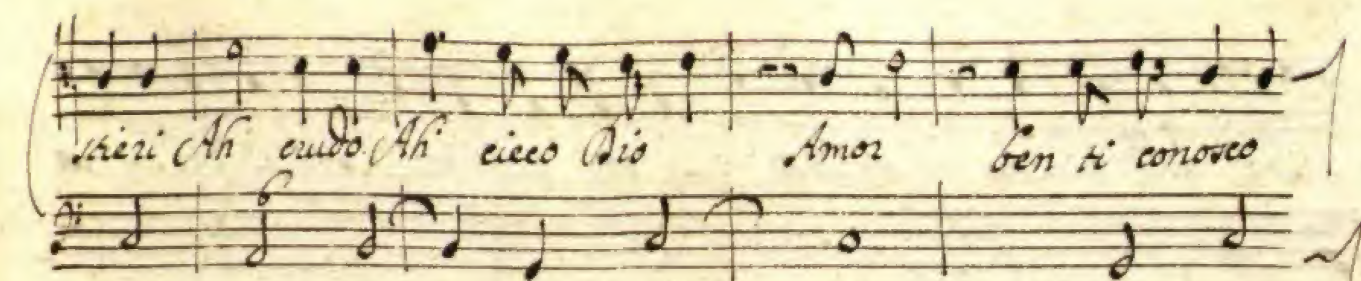
Alarco, e Celio

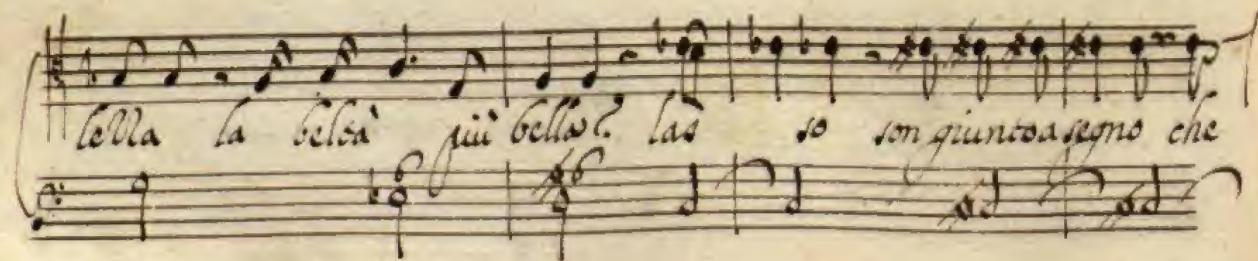
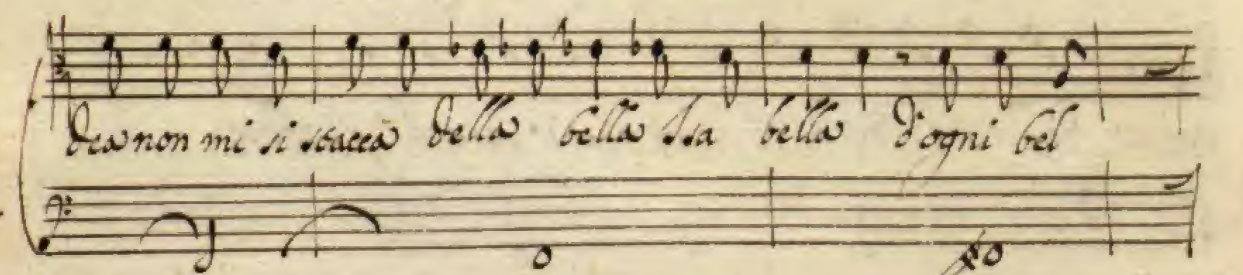
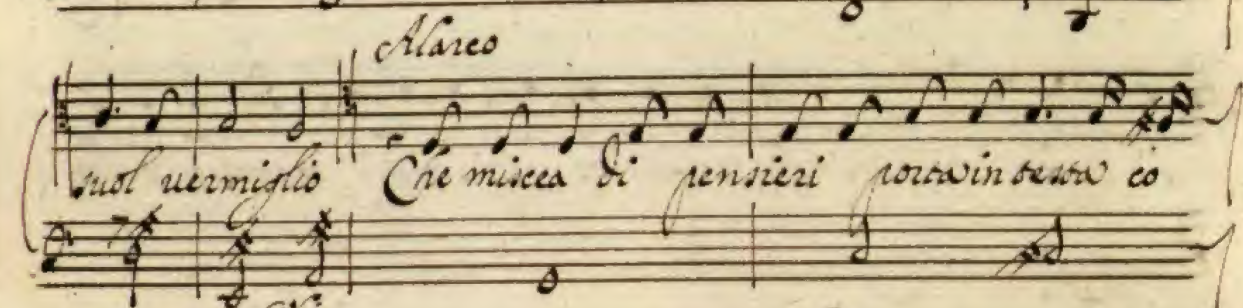
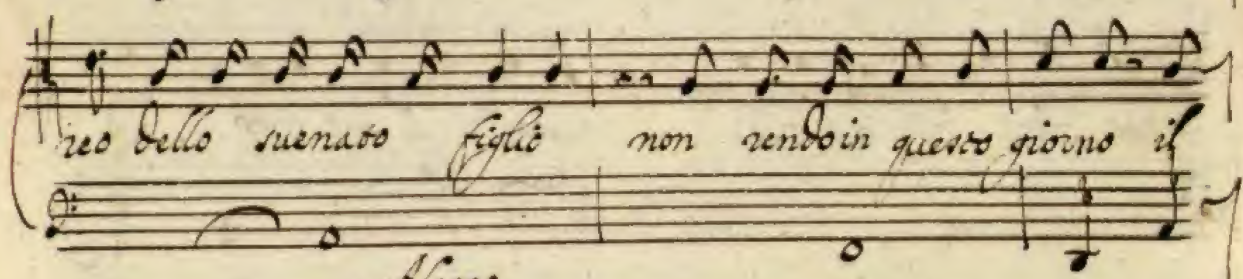
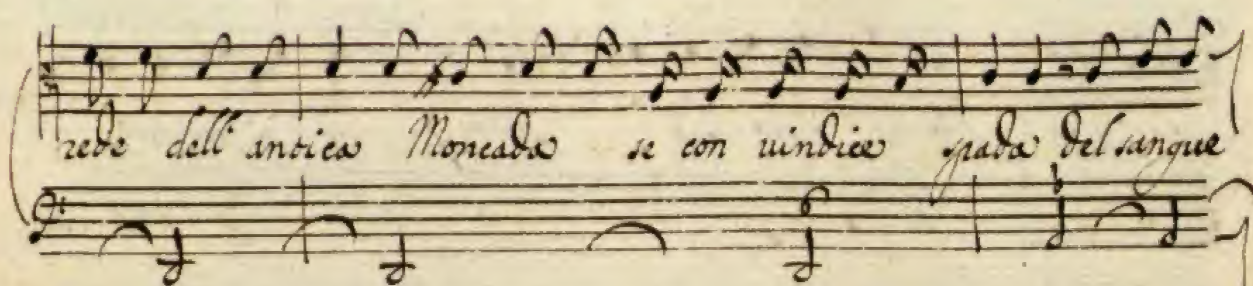
Scena 9.^a

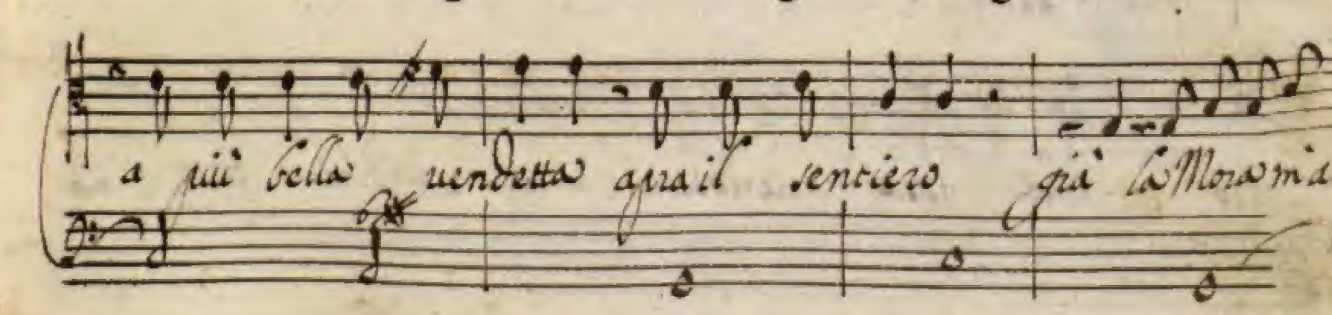
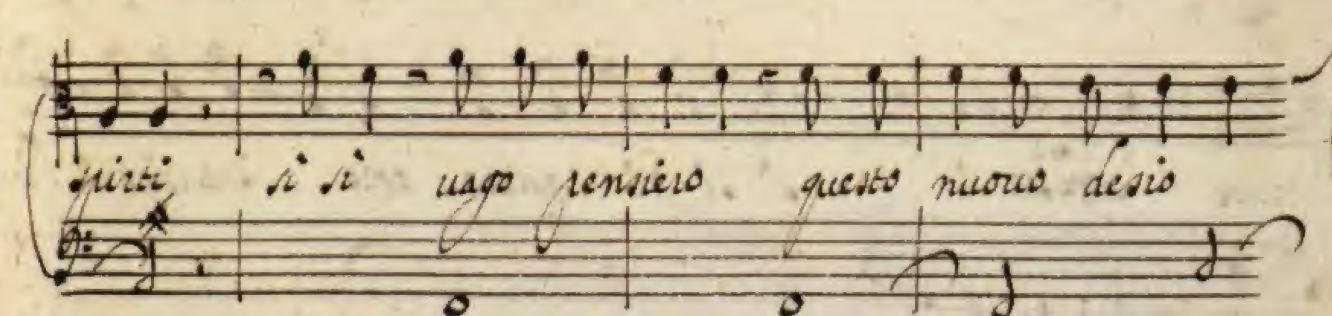
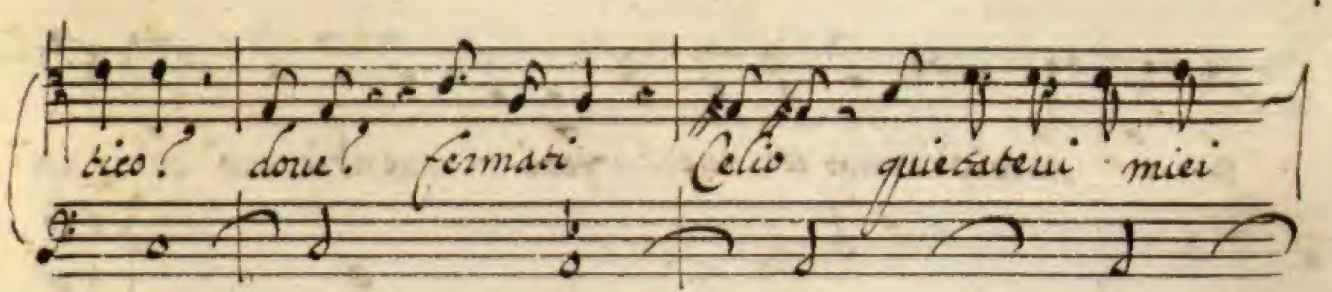
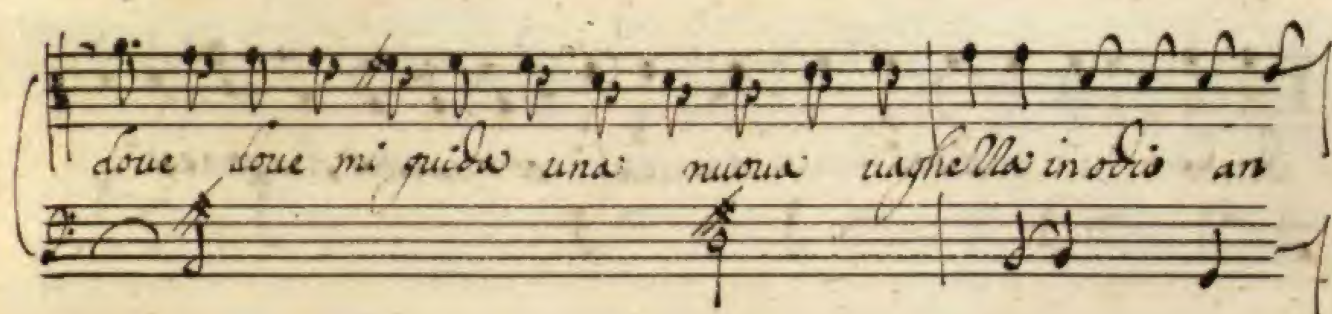
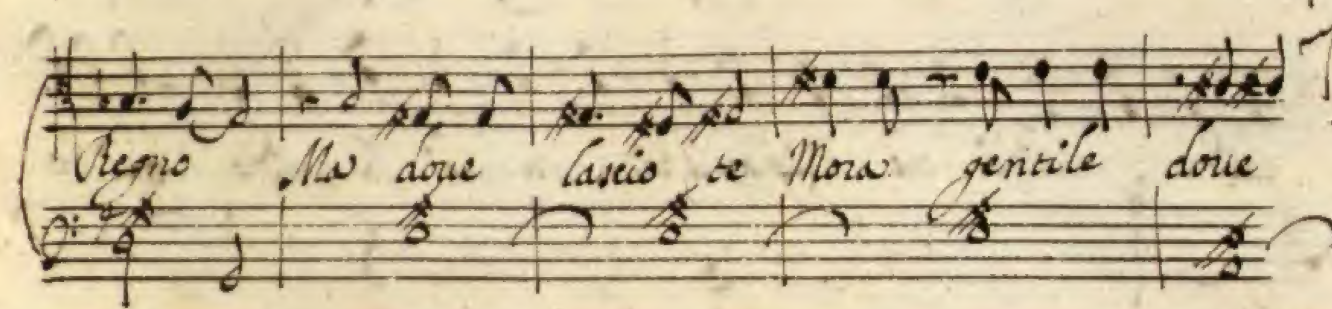
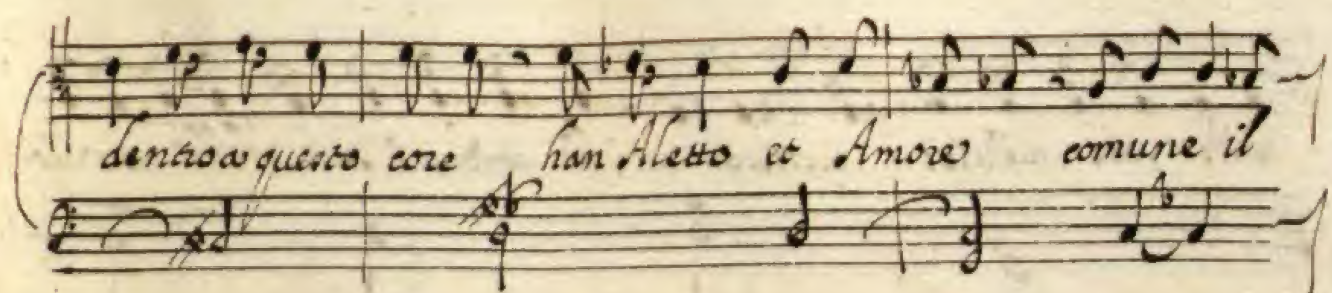
Celio

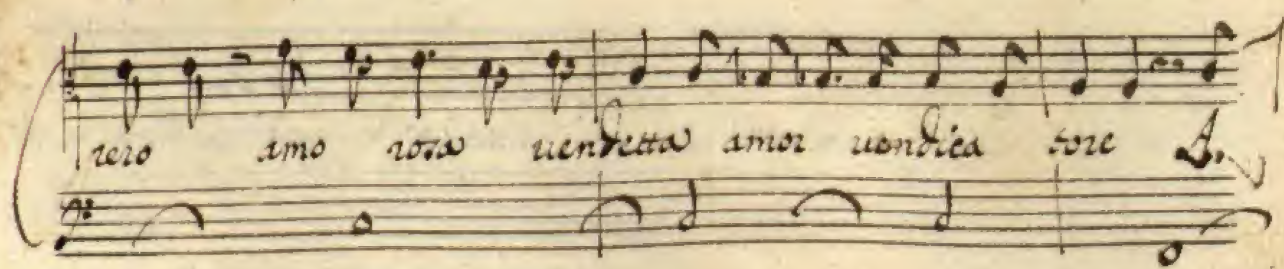
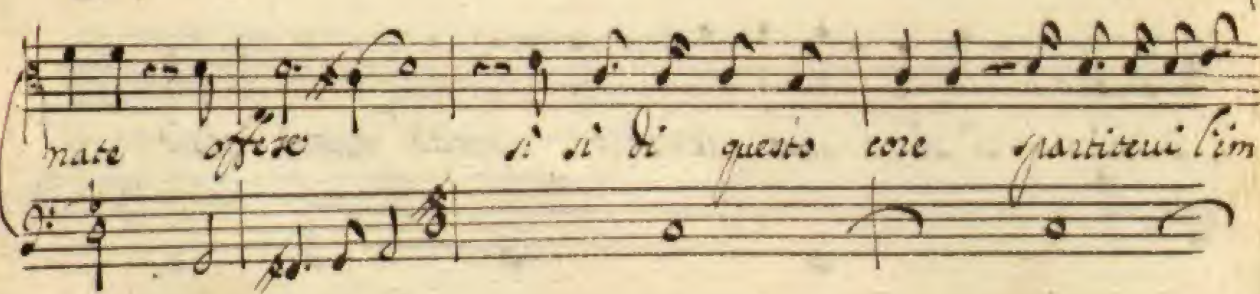
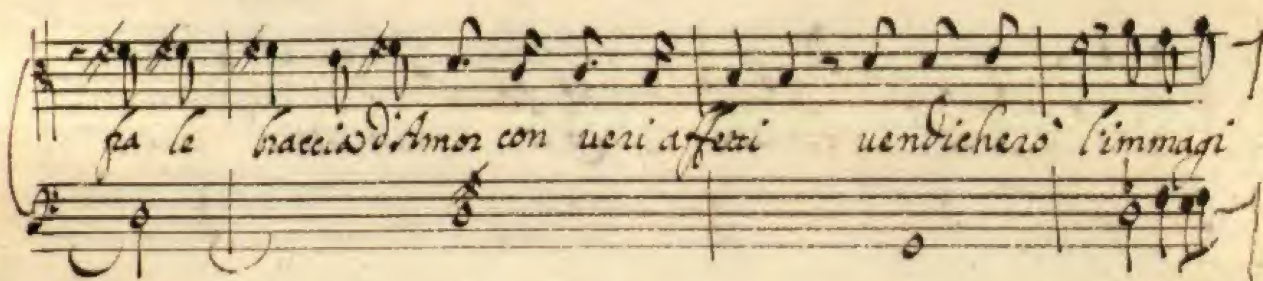
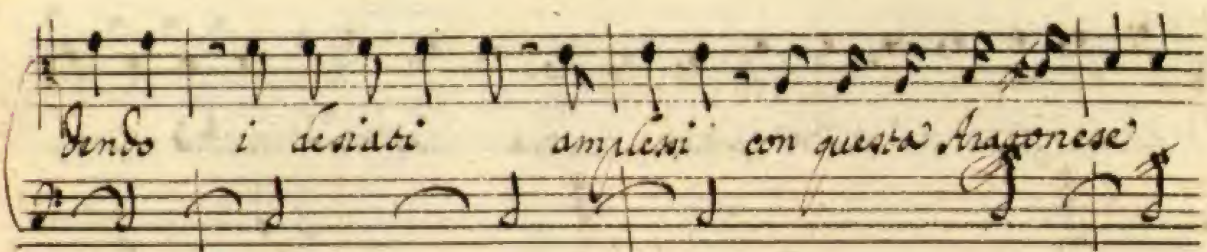
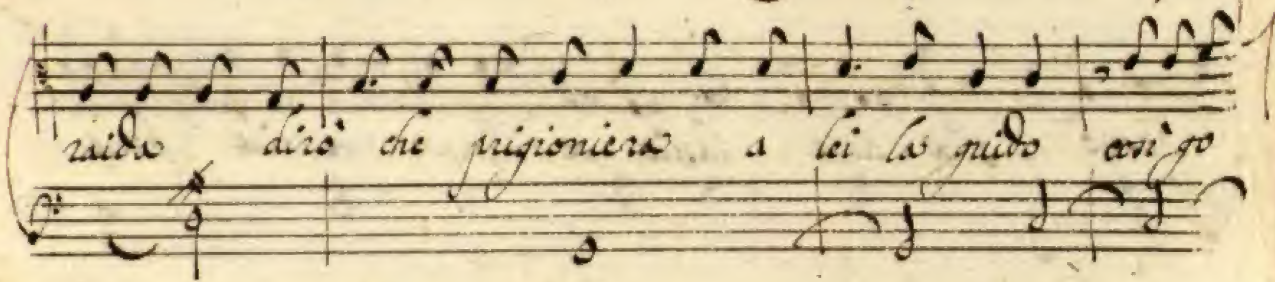
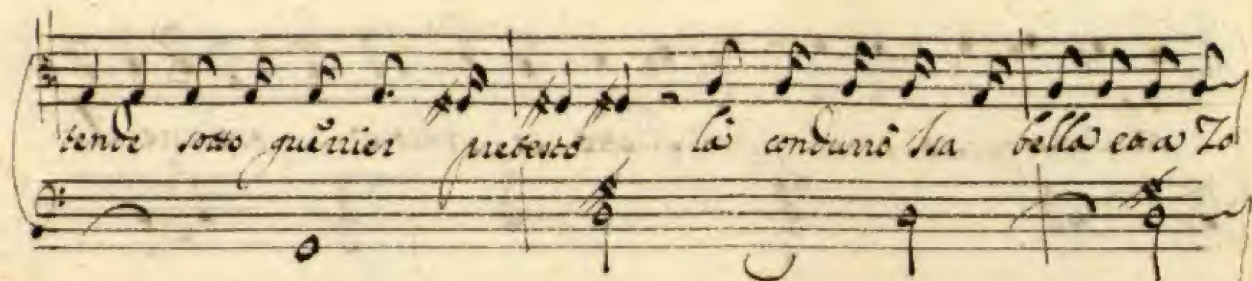
Alarco











l'areo horu' mi segui ne da me ti partire morto sei

tu s'impasso sol da me ti dilegui *Alareo*
Nacqui zolte

die a tuoi cenni signore mala cosa e' servire un

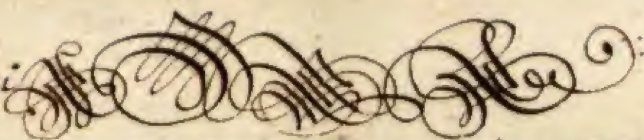
garlon che si uolca a tutte l'hore

Ne segue il Coro d'isto ag. Voi

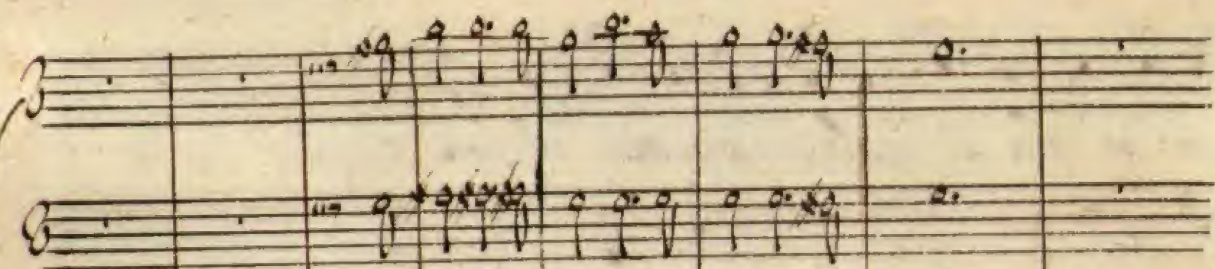
Con il Ballo di Amori, e Spiriti



Ballo a 3 Voci e 2 violini



Amore V diate? di Affetto di Celio nel
Rebelle liene Giuste? rebelle di Celio nel
Furore Vedete? farente di Celio nel



petto richiama ricetto
petto richiama ricetto già già d'amor
petto richiama ricetto

già già d'Amor lan = que

lan = = = = que

Gia tutto s'infuria già già d'Amor

già tutto s'infuria

già tutto s'infuria nemico al suo

già tutto s'infuria

lan = = = = que già tutto s'infuria nemico al suo

Re già brama col sangue lavar quell'ingiuria già

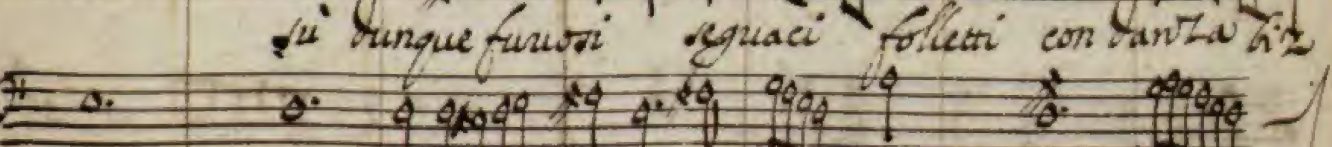
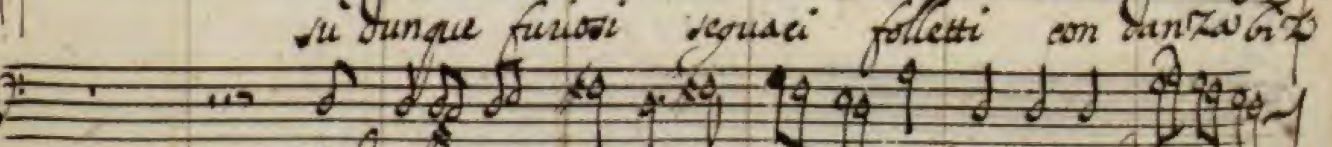
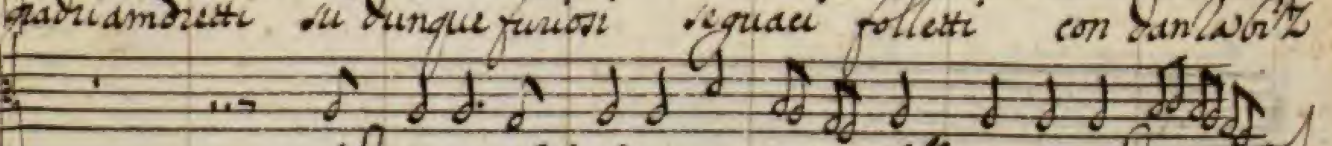
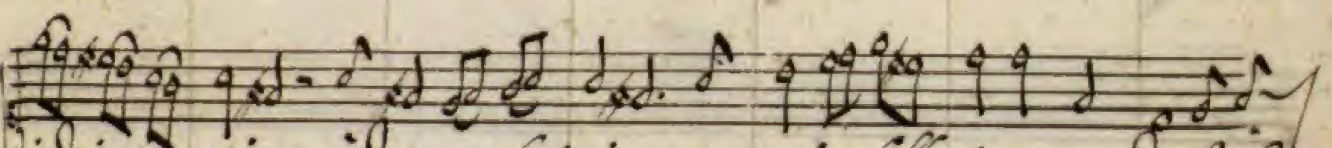
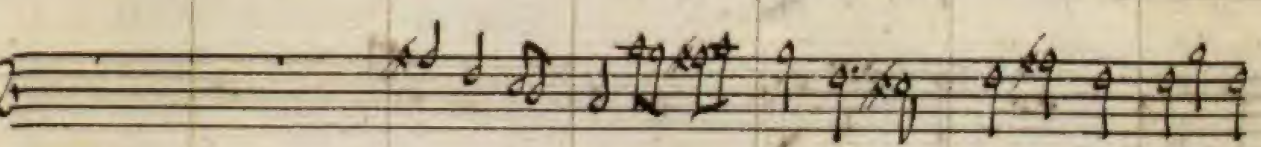
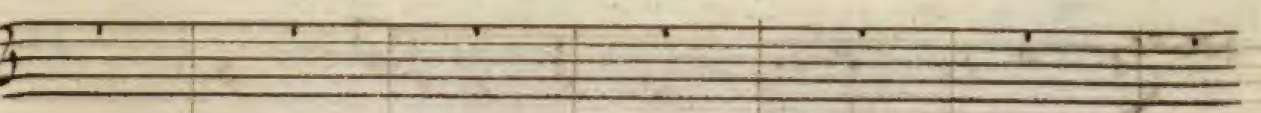
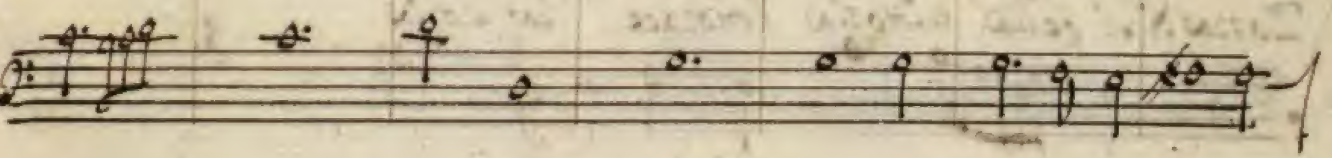
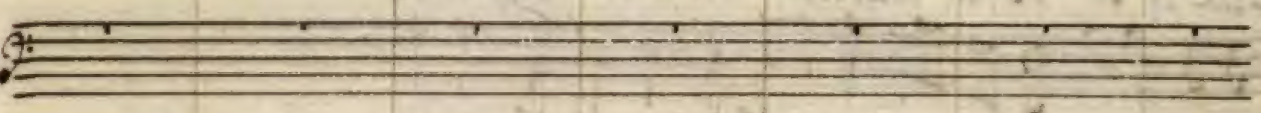
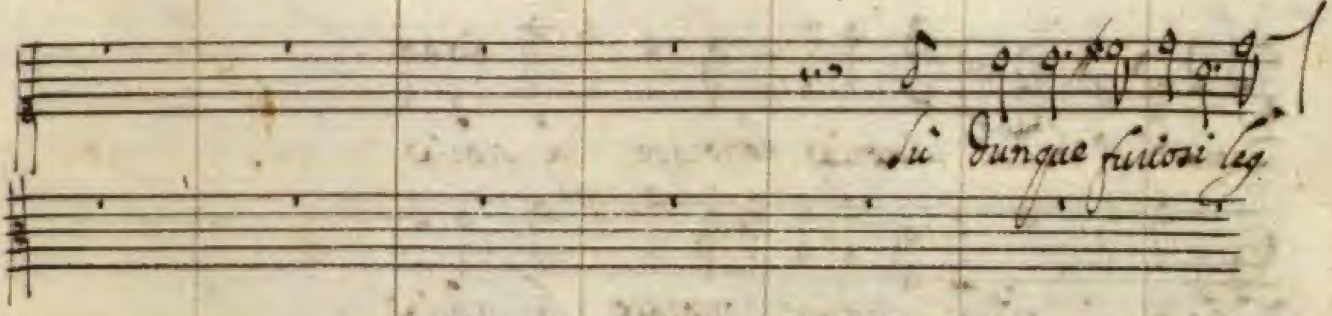
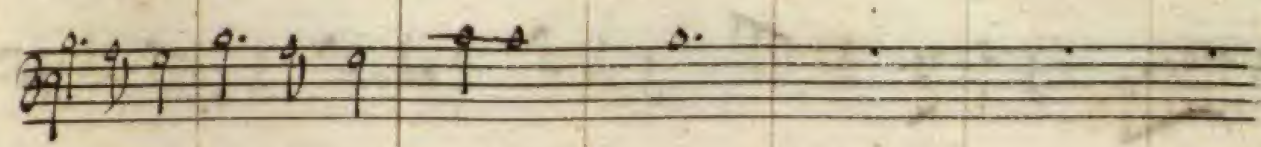
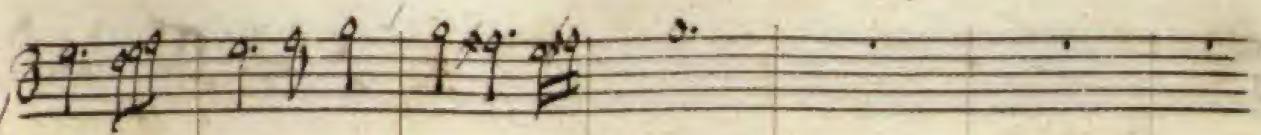
Re già brama col sangue lavar quell'ingiuria già brama col

Re già brama col sangue la

brama col sangue lavar quell'ingiuria che Piero li fe

sangue lavar quell'ingiuria che Piero li fe

lavar quell'ingiuria lavar quell'ingiuria che Piero li fe



Handwritten musical score for three voices and basso continuo. The first system consists of five staves. The top staff is a single melodic line. The second staff is a vocal line with lyrics. The third and fourth staves are vocal lines with lyrics. The fifth staff is a basso continuo line. The lyrics are: *Zana di si bella vittoria honorate la gloria*. The notation is in a historical style, likely 17th or 18th century, with a key signature of one sharp (F#) and a common time signature (C). The paper is aged and shows some staining.

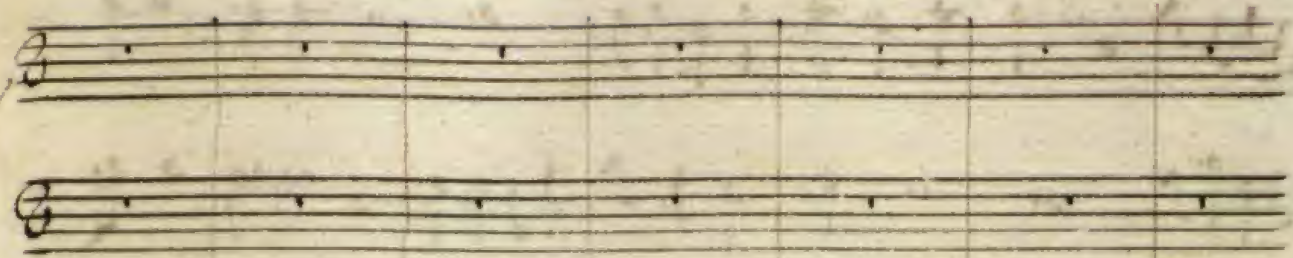
Zana di si bella vittoria honorate la gloria

Zana di si bella vittoria honorate la gloria

Zana di si bella vittoria honorate la gloria

Handwritten musical score for three voices and basso continuo. The second system consists of five staves. The top staff is a single melodic line. The second staff is a vocal line. The third and fourth staves are vocal lines. The fifth staff is a basso continuo line. The notation is in a historical style, likely 17th or 18th century, with a key signature of one sharp (F#) and a common time signature (C). The paper is aged and shows some staining.

con



Danza bellana di si bella vittoria honorate honorate la glo
con danza bellana di si bella vittoria honorate honorate la

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

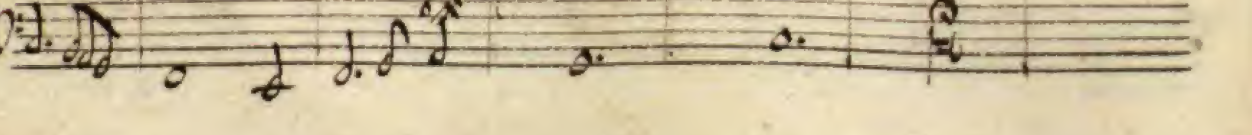
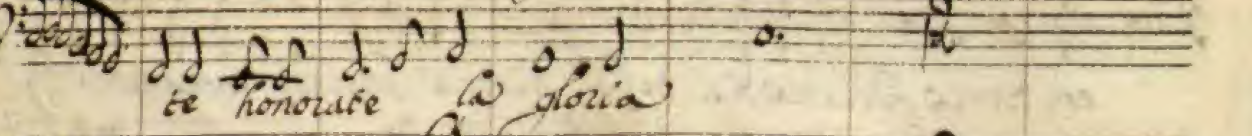
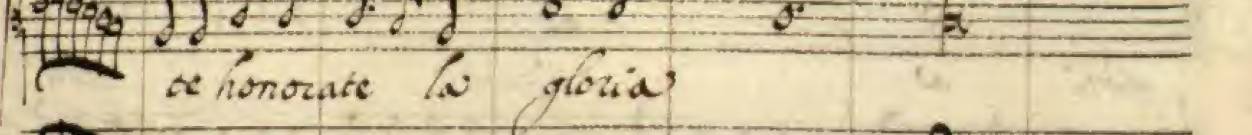
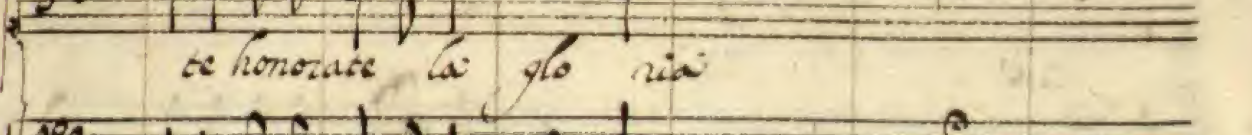
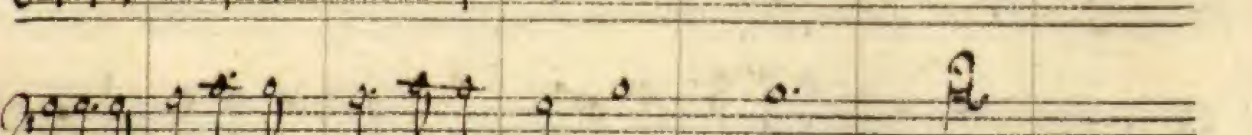
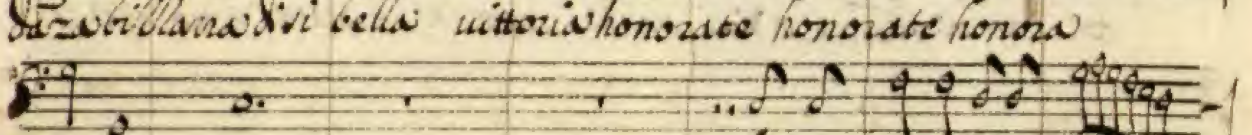
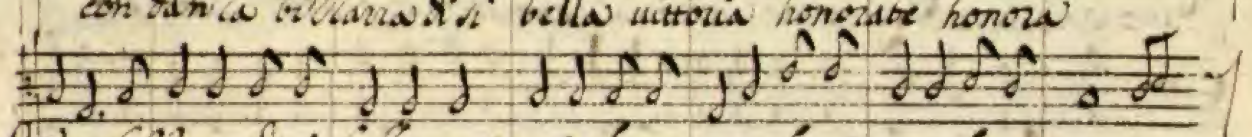
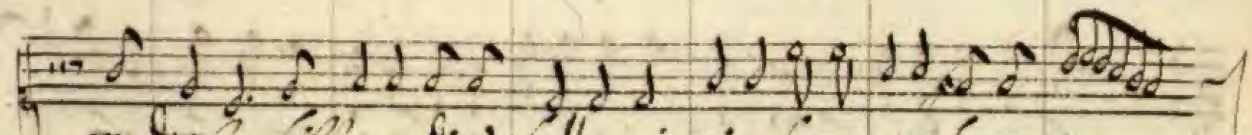
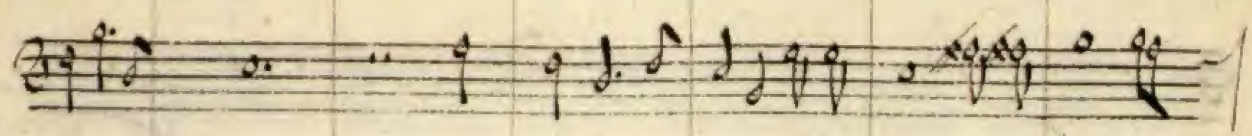
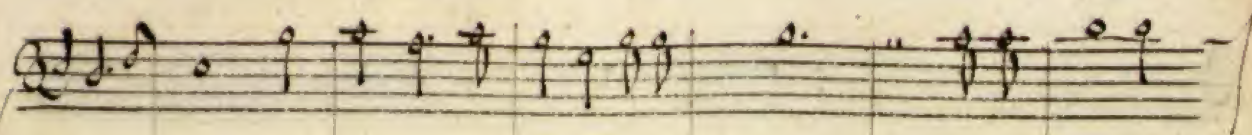
Musical staff with notes and rests.

ria *Viola*

glori *Viola* *con*

con danza bellana di si bella vittoria honorate honorate

Musical staff with notes and rests.



con tanta bellanza di bella vittoria honorate honora

con tanta bellanza di bella vittoria honorate honorate honora

honorate honora

Fine Alla I

te honorate la gloria

ce honorate la gloria

te honorate la gloria

Secundus

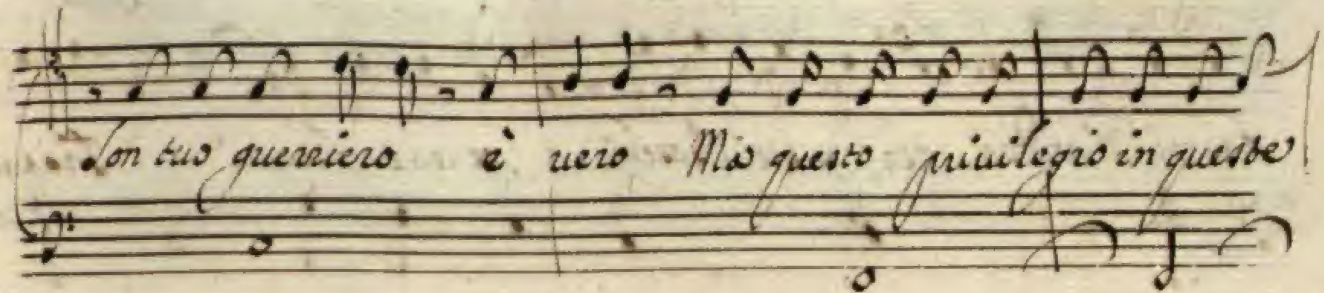
Chorus

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The score is organized into systems, with lyrics written below the staves. The paper shows signs of age, including discoloration and wear.

Celio & Alarco **Scena X^a**

Celio Sarà pronta la Barca? *Alarco* E' l'esta el Marinaro
quini dietro quel sano legata la lascio in zina al Da
Ma un saper uonci perdonami signor
dove si va chi andando in qua e in la per questi agri dirupi
par che mi dia il core che cibo di uerno d'orsi e di lupi
Celio Si uil timore albergo in petto a u' mia querniero!

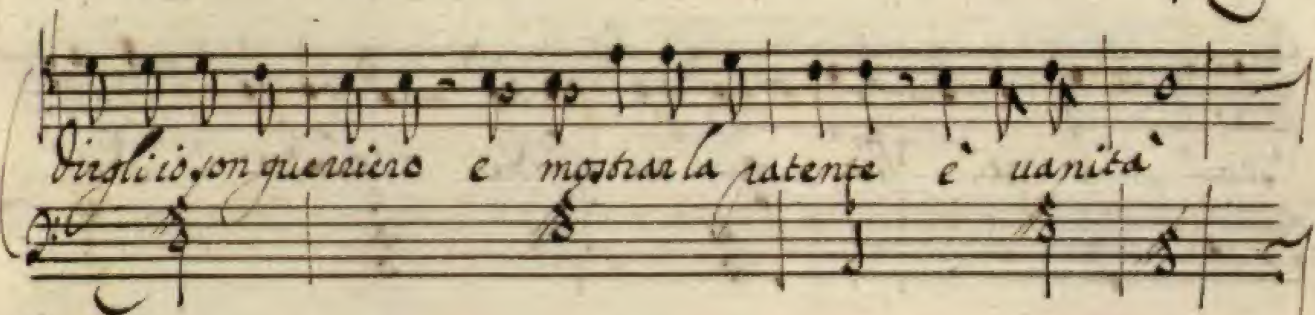
Alares



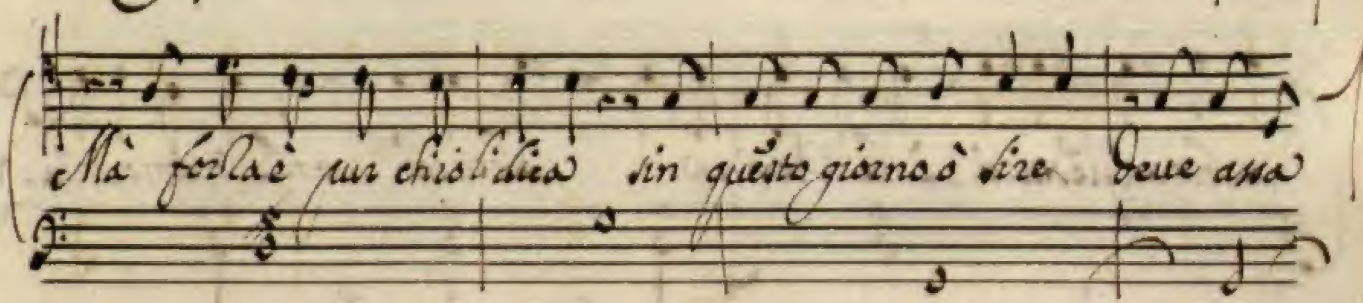
Non tuo querriero è uero Ma questo privilegio in queste



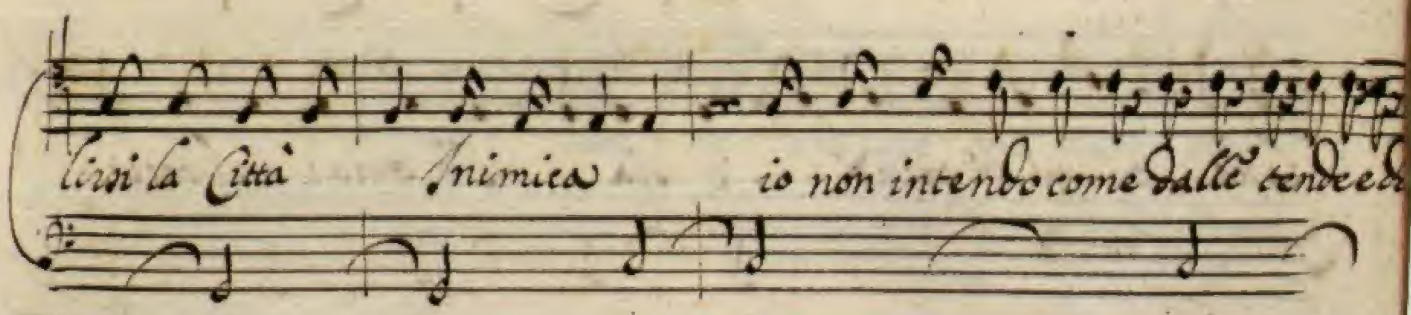
selue a che mi giouerà? se mi affrontan le Belue il



dirgli io, non querriero e mostrarla patente è uanità



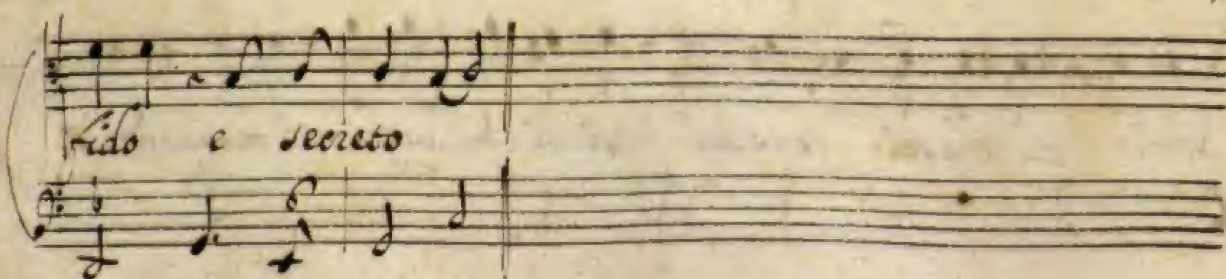
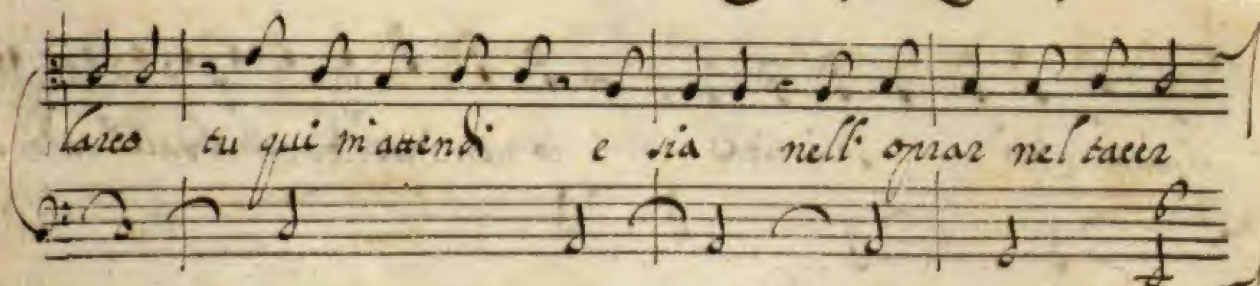
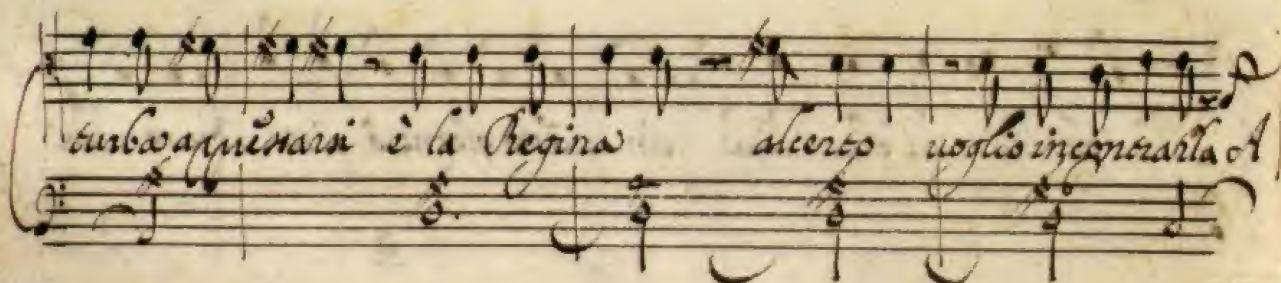
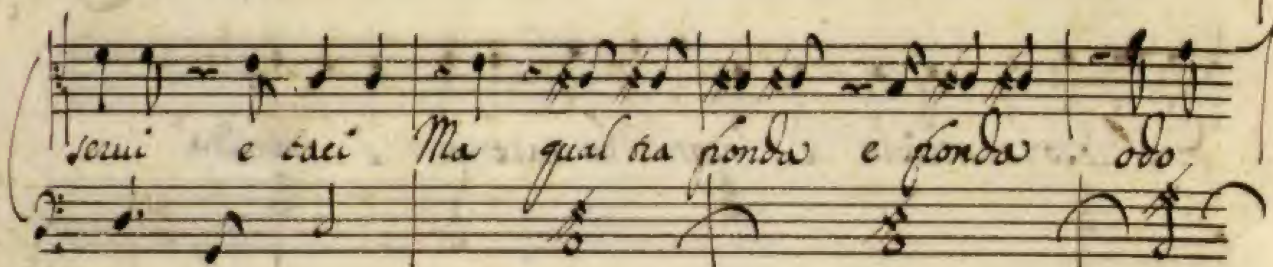
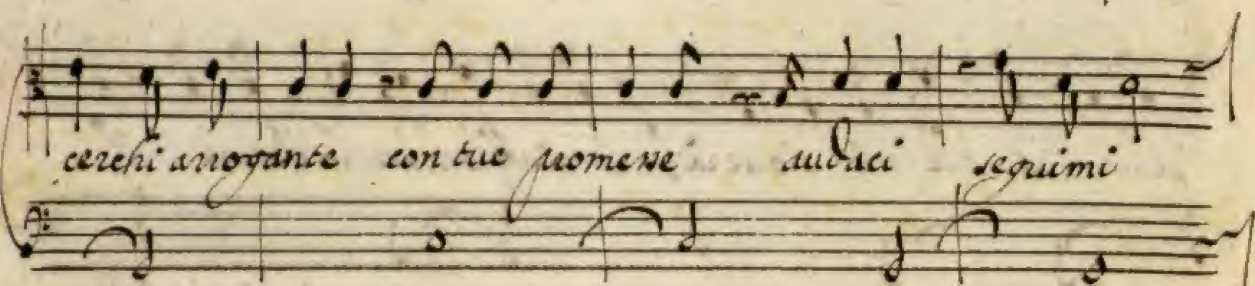
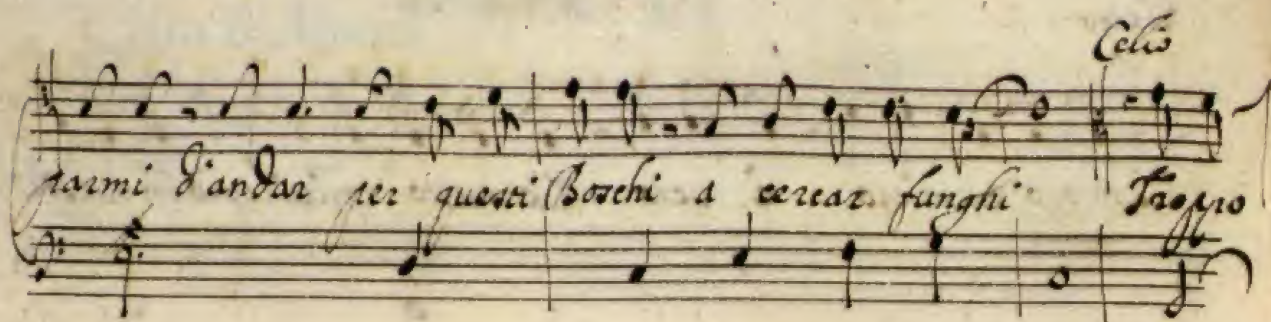
Ma forse è pur chi si bida sin questo giorno o dire Deue ana



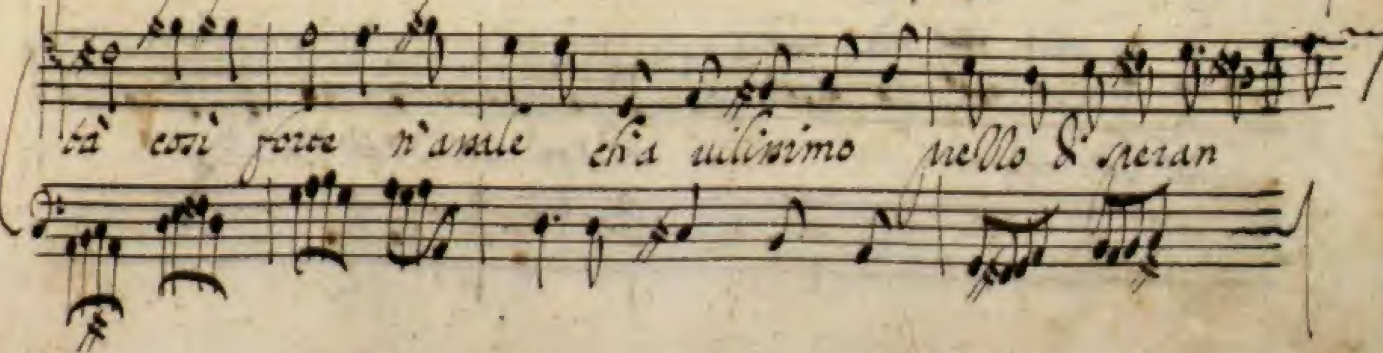
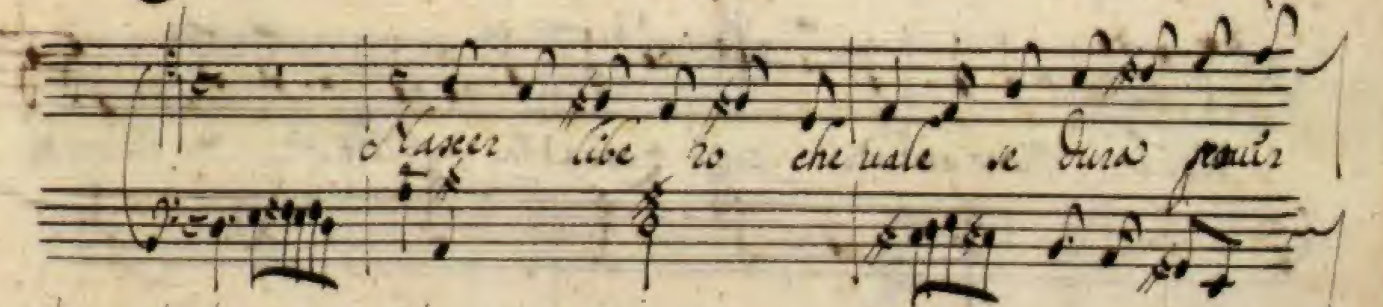
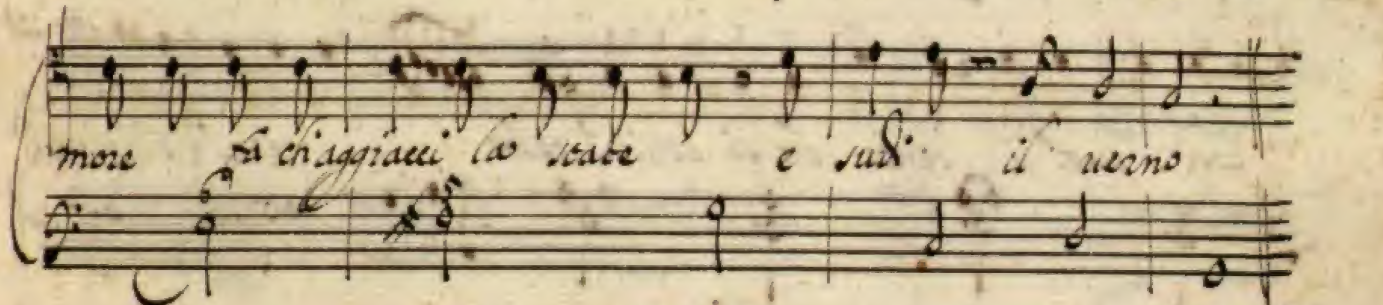
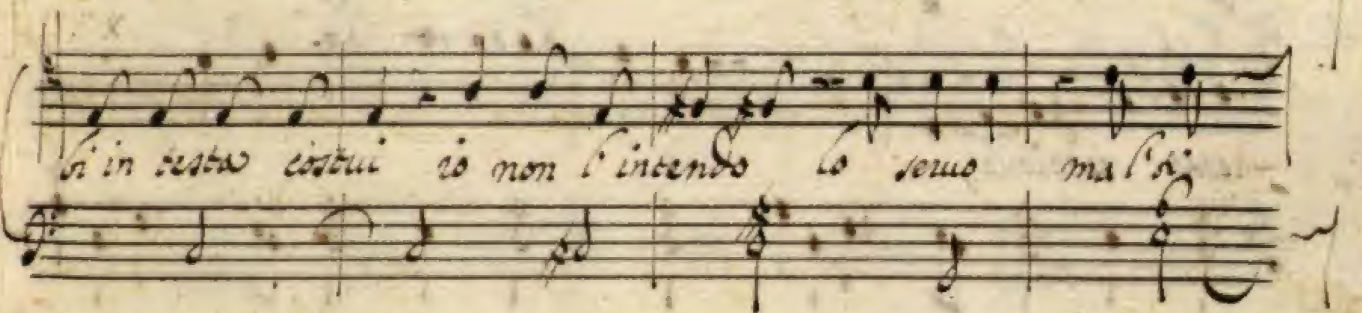
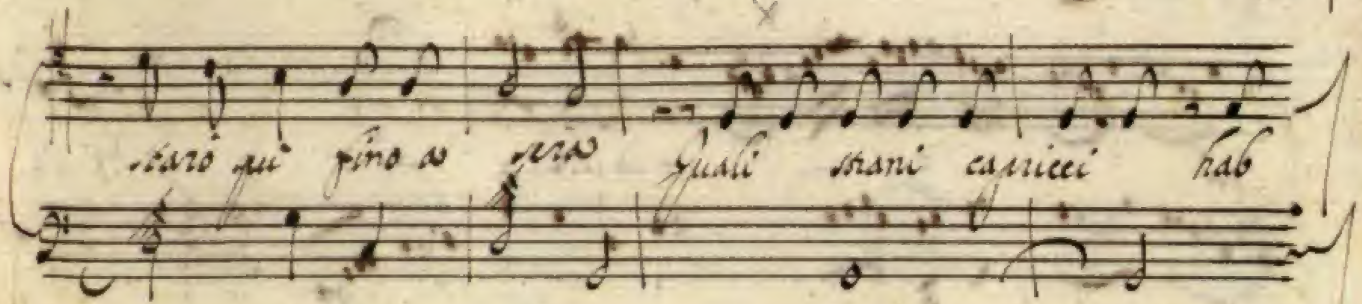
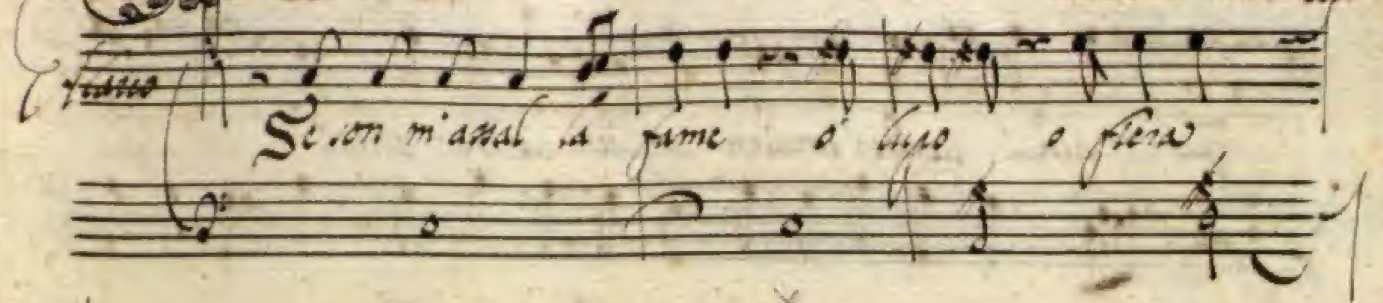
l'ori la Città nimica io non intendo come dalle tende ed

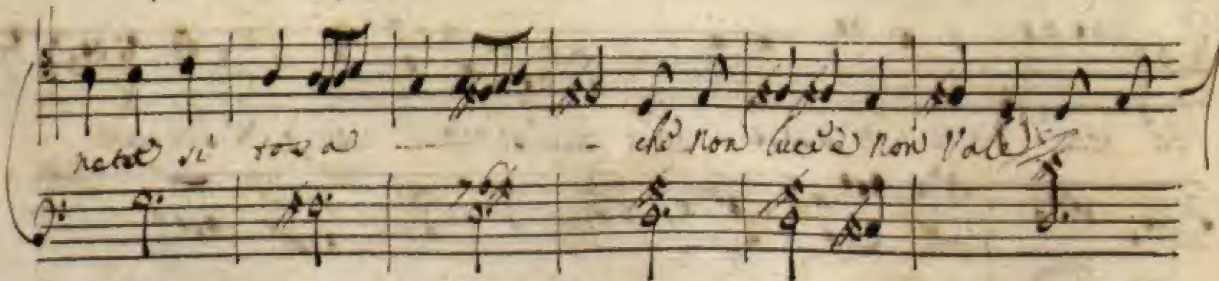
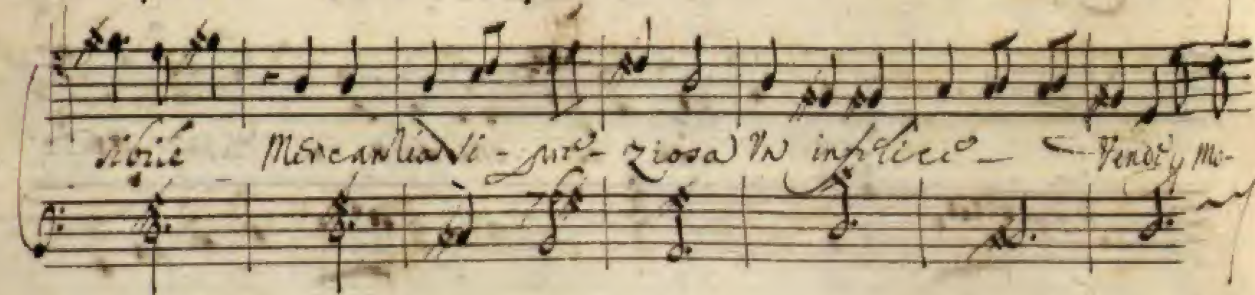
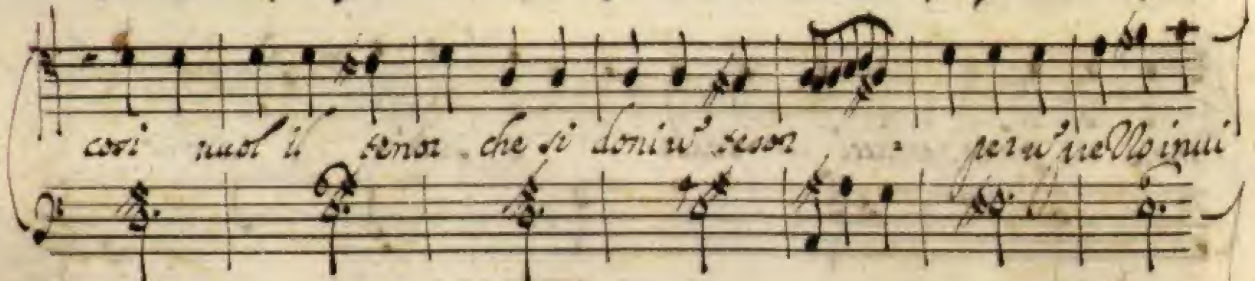
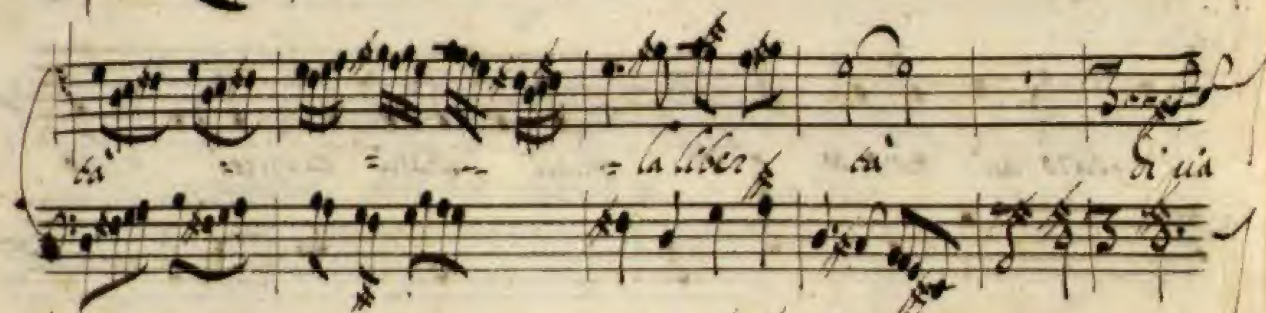
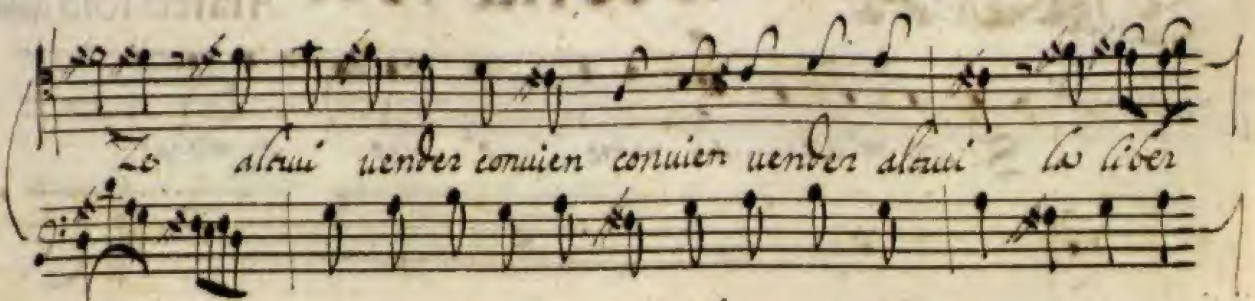


armi tu che sei general si ti dilunghi ne tempo adeno



Scena XI^a Alarco solo *auto*





Ma Mai si l'en-je Ritor:

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is written in black ink and consists of ten staves. The first staff features a vocal line with lyrics written above it: "Ma Mai si l'en-je Ritor:". The subsequent staves contain instrumental parts, likely for a lute or guitar, as indicated by the presence of a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The paper shows signs of age, including discoloration and some staining.



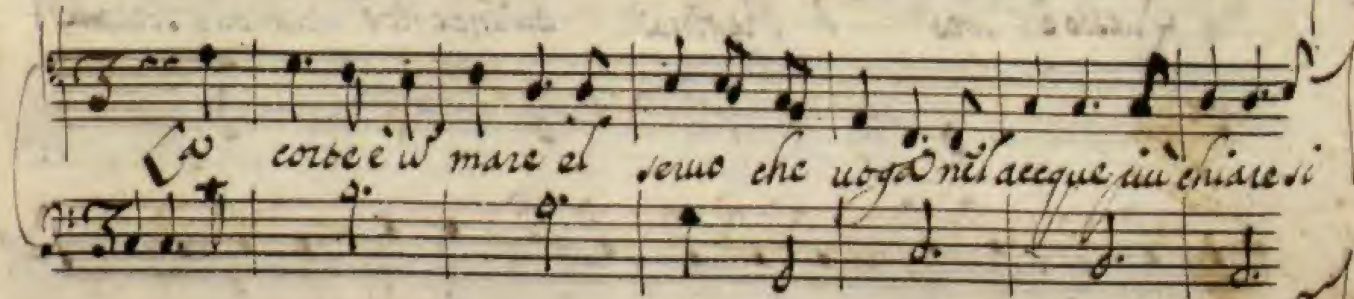
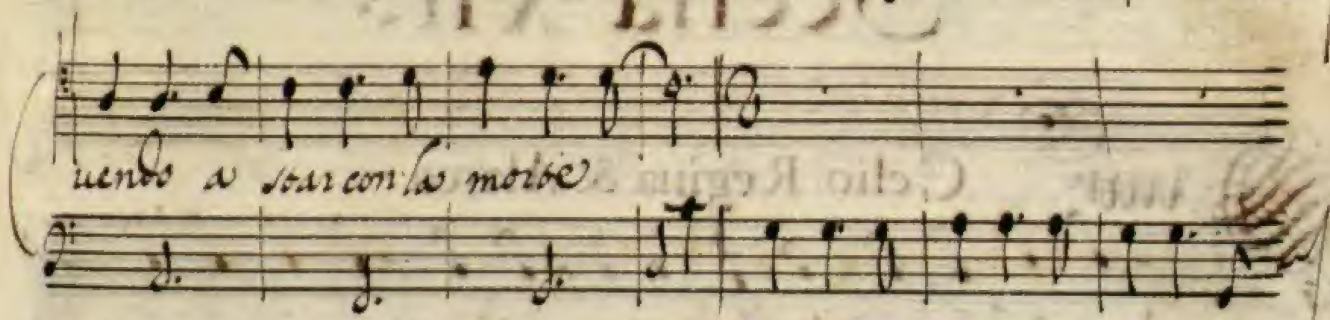
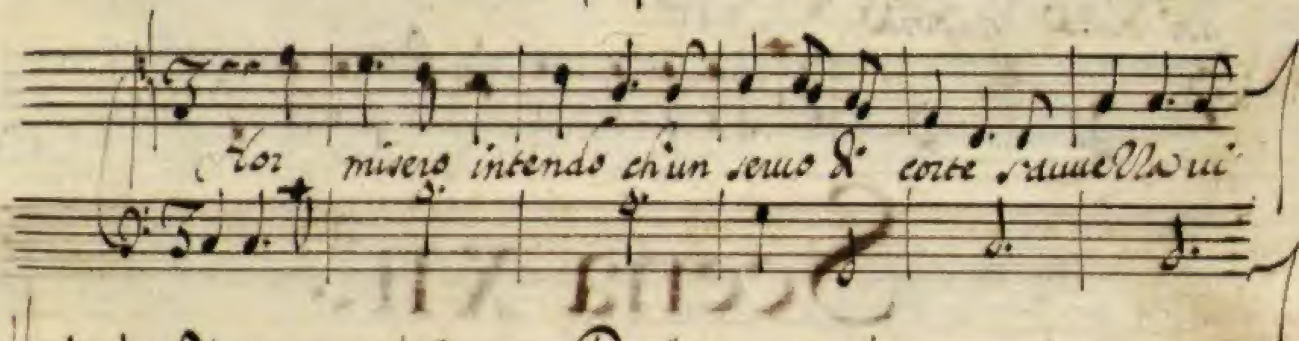
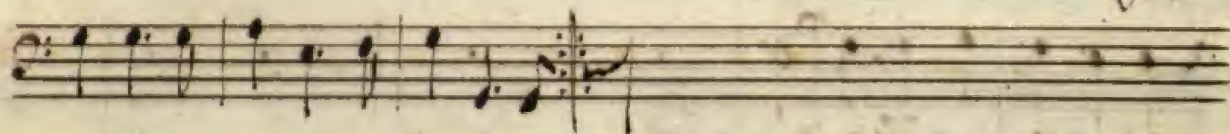
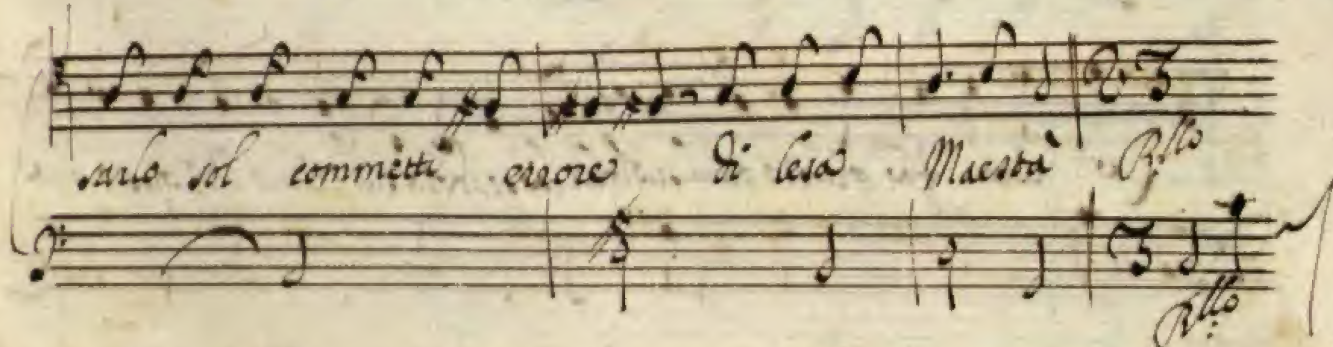
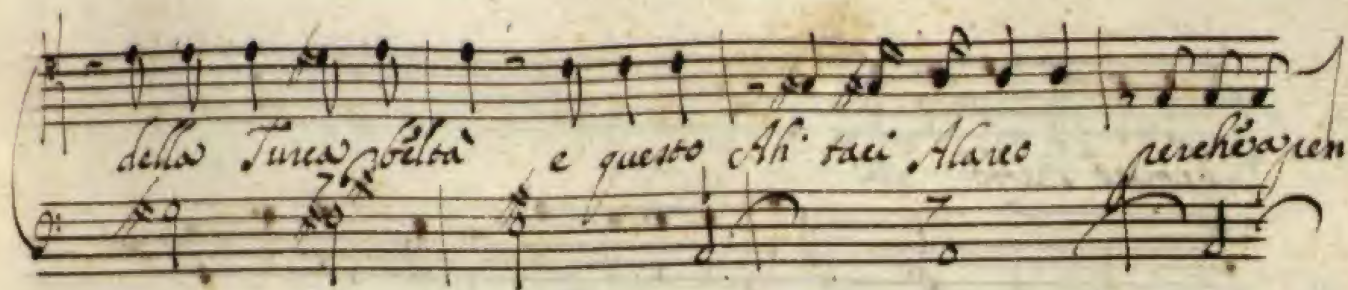


General poco anli pailò con la Regina mi fè ho

uar lo Barea e verso la marina già stori dumi e

lami seo muover mi fè tremanti i rasi

Nella notte trascorsa gradi nemico Amore



lagnoso raso *no*

La corte fu giusto qual suol far la scabbia al primo c'è gusto ma

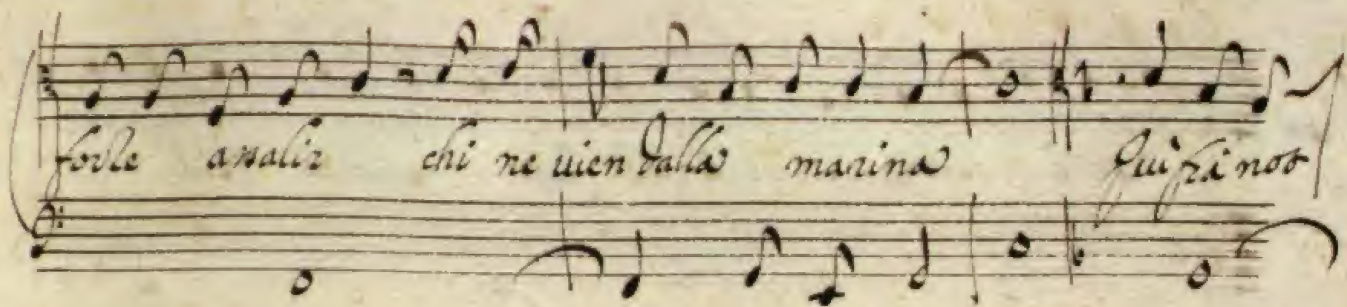
poi tutta rabbia *Alto*

Scena XII^a

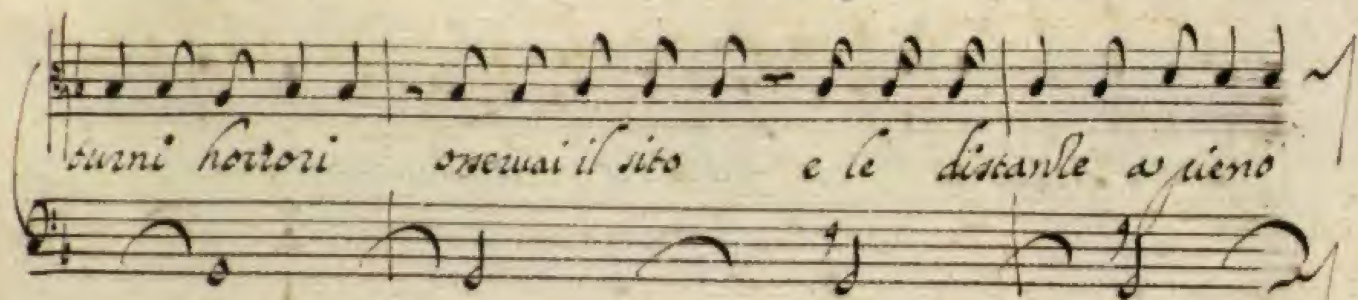
mar Celio, Regina, & Alarco

Celio *Questo è il loro* *o Regina* *ou'incendo piancaz scienza*

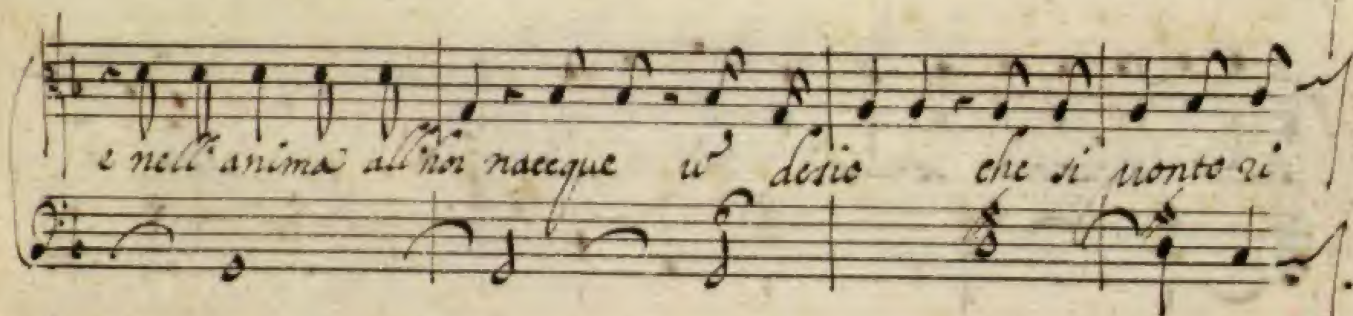
ou' rincea *ou' nascosa* *schiera* *poia con poche*



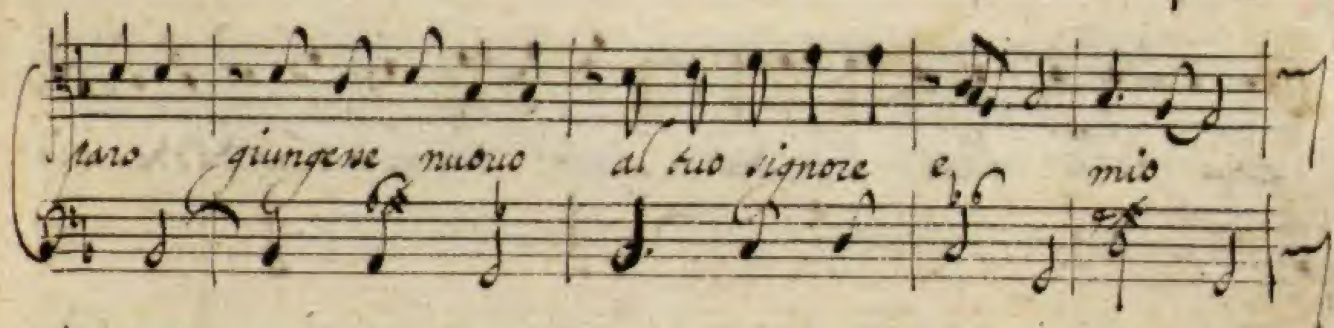
folle analisi chi ne vien dalla marina qui fra noi



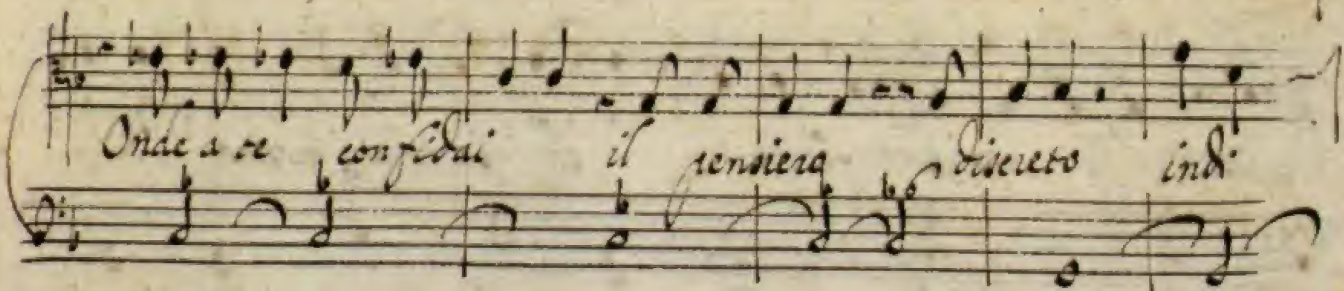
turni horrore osservai il sito e le distanze a pieno



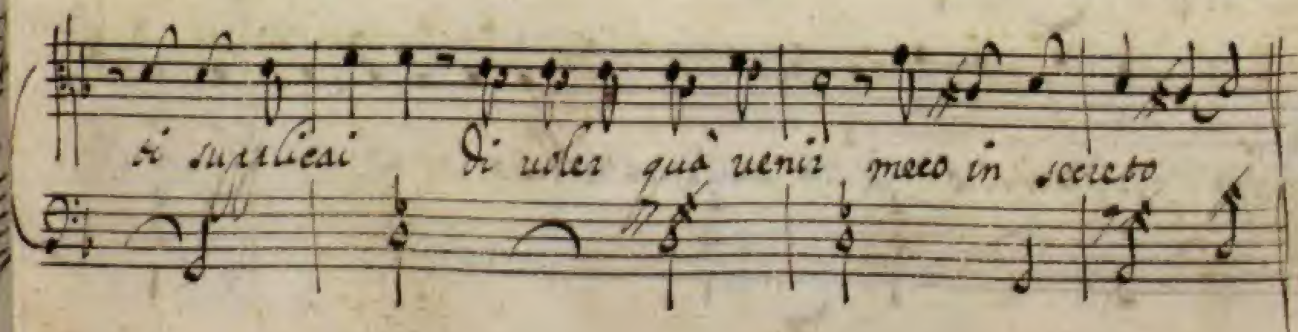
e nell'anima all'hor nasceque u' desio che si monta a' r'



faro giungere nuovo al tuo signore e mio



Onde a te confidai il pensier discreto indi



si supplicai di voler qua venir meco in secreto

Regi: Non è tempo ch'io nani o Celio quanto deve il

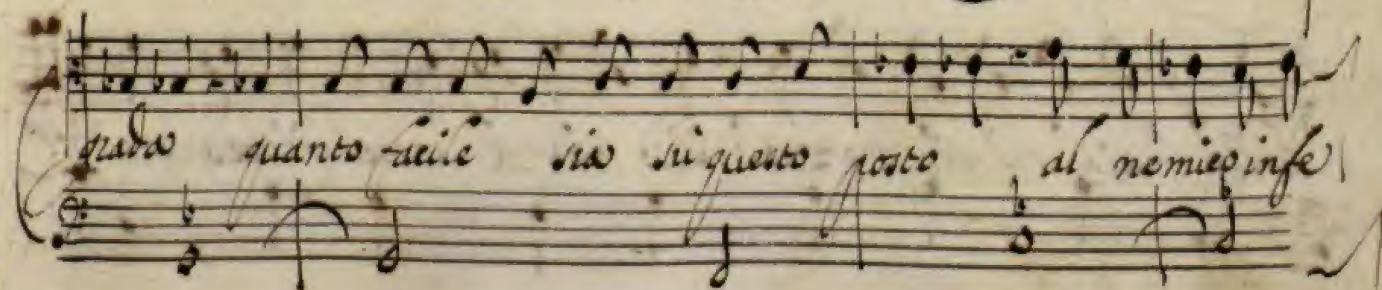
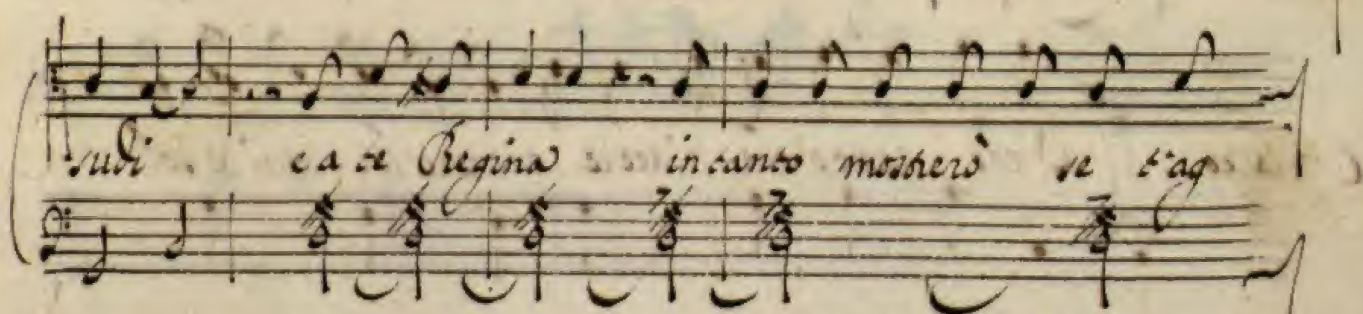
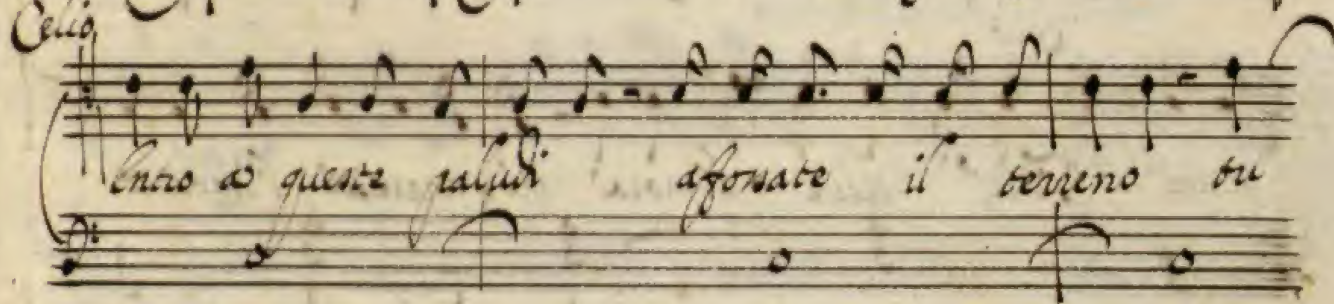
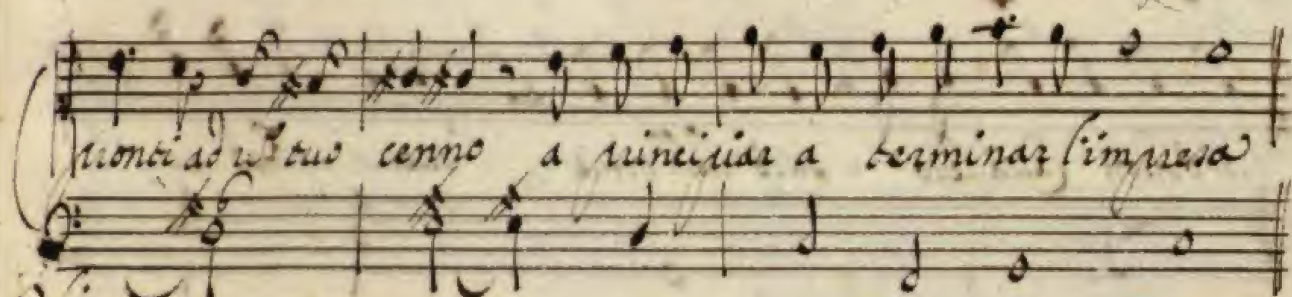
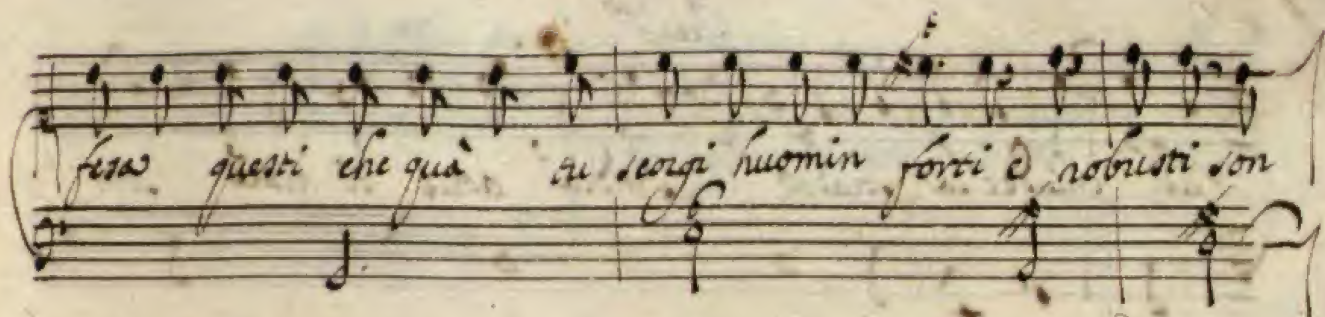
Regno d'Aragona al guerriero consiglio e alla

grada del tuo buon genitor di te suo figlio per palesar le

glorie della forte Moncada saran bocche faconde e degno in

chiesto il tuo nome ferita e sangue uostro Oj

miro e ammiro il tuo prudente affetto o per far la di



Reg.^{no}
del chiuder la strada Andia' dove ti piace sem

pre o' buon Cavaliero sarò dell'orme tue fidu' se

Cello
quace Fare breue dimora mi ragguesti l'imbarco

Scena XIII^a
e non tardar sio non ritragano *Alarco* *Alarco e Coro di*
Guastatori

Alarco O che gusto o' che piacere mentre lor uann'a sol

Vallo lascia qui u' mezzo pello far la pace d'ingegnere *Allo*

Nel panto, c'asca' lauori con la'

Zappà è con la ruanga il tenero raga e si pianga zappatori pala

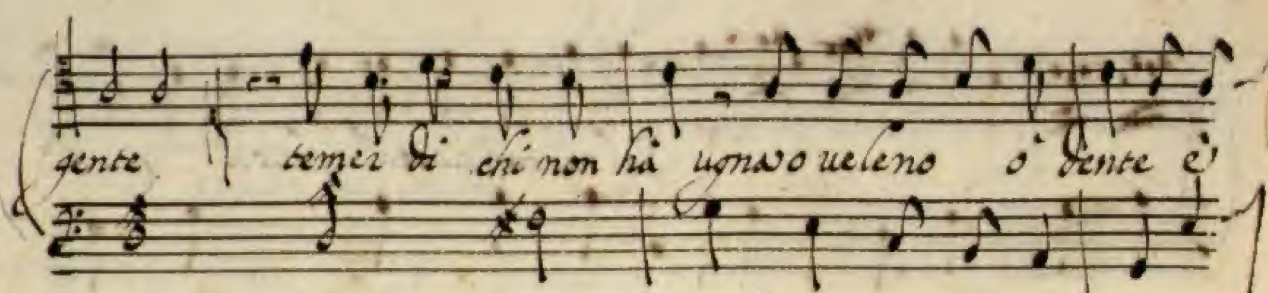
Ballo di Ranocchi, e Guastarori

Pori. *Alto* Mira la tra l'acqua e l'herba d'alma

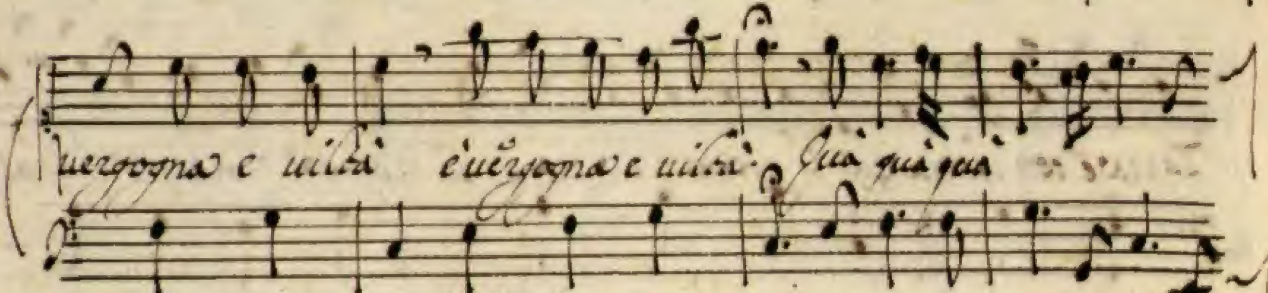
Ma tochi e percomi come i musici de josi ca non fuor tesde su

Perbe *Alto*

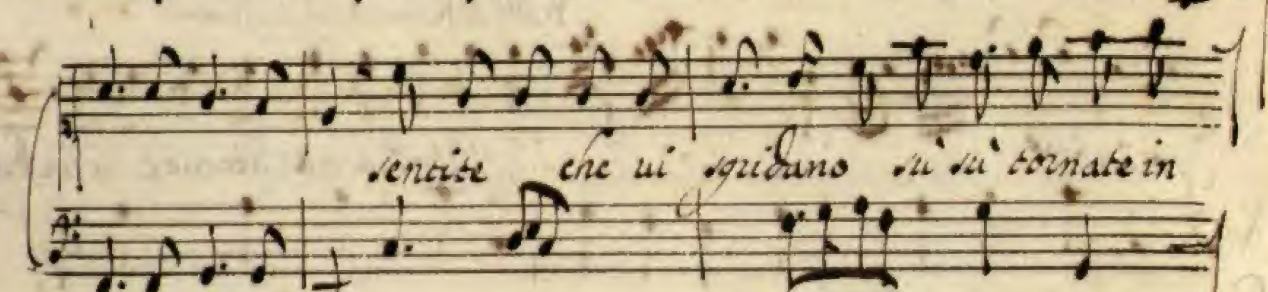
L'intrapresa facia che non sequite omai aistica



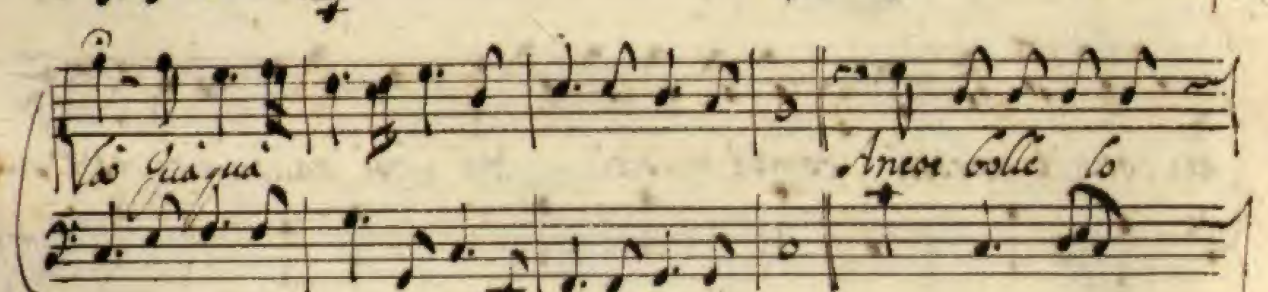
gente temer di chi non ha ugnao ueleno o dente e



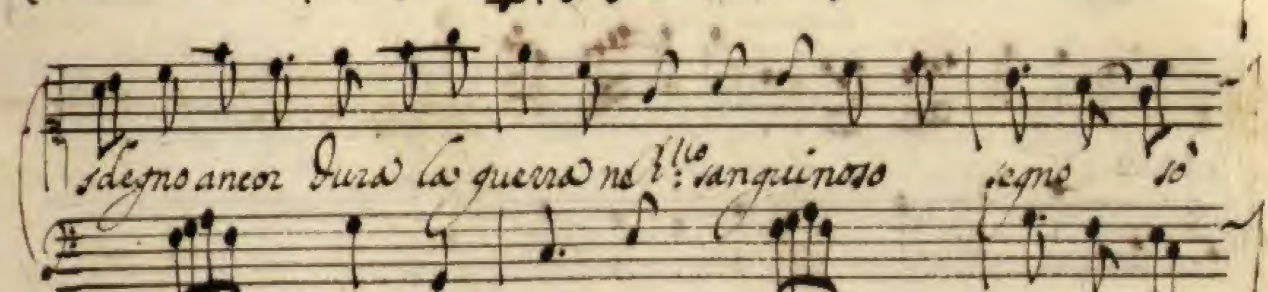
uergogna e uiltra e uergogna e uiltra. Guà guà guà



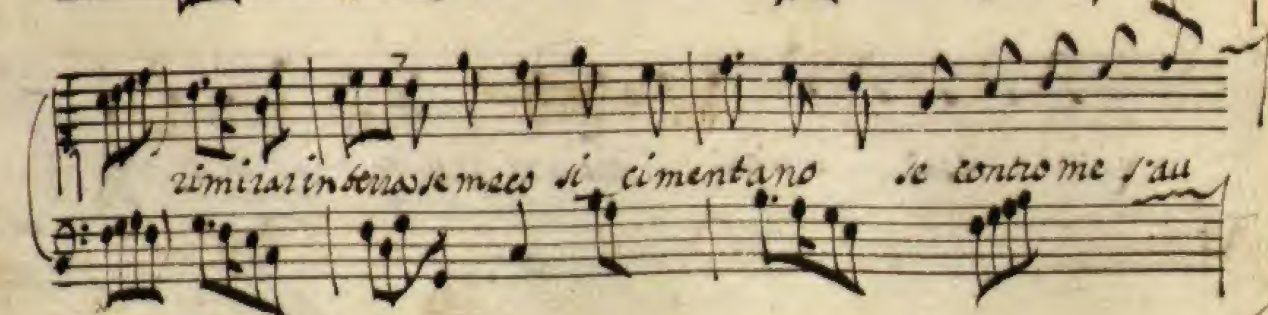
sentite che ui squidano su su tornate in



Vò Guà guà Aneor bolle lo



Adegnò aneor dura la guerra ne l'lo sanguinoso regno so



rimiriati in tena se meco si cimentano se contro me l'au

uentano assai li costerà raccorgeran li sciocchi che

furar i ranocchi Alarco sà più quā quā

In altra parte andaro sequitandov' la

uoro mai più col General uien la Regina

Scena XIV.
Celio
Regina
Alarco

Celio Reg
Vedesti? tuo ualore non ha pari o guerriero

Celio
Stian il ualor da parte qui trā solinghi honori

non più non più di Marte miglior consiglio è raggio

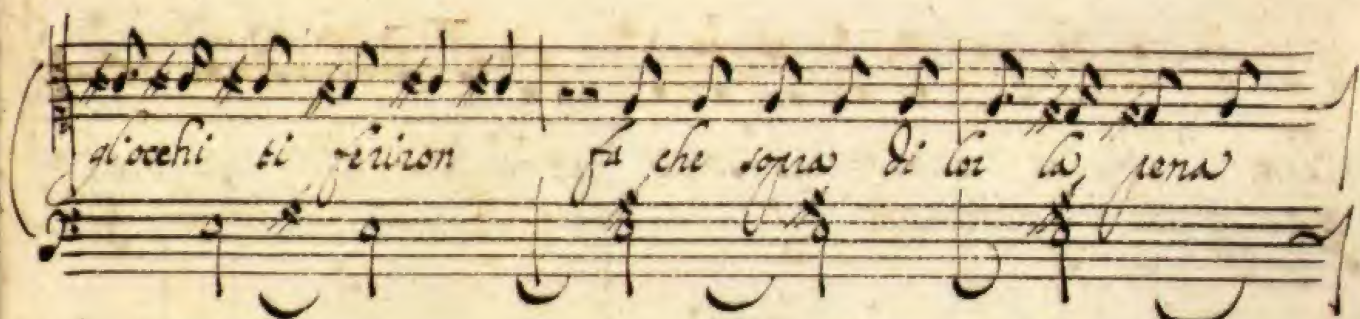
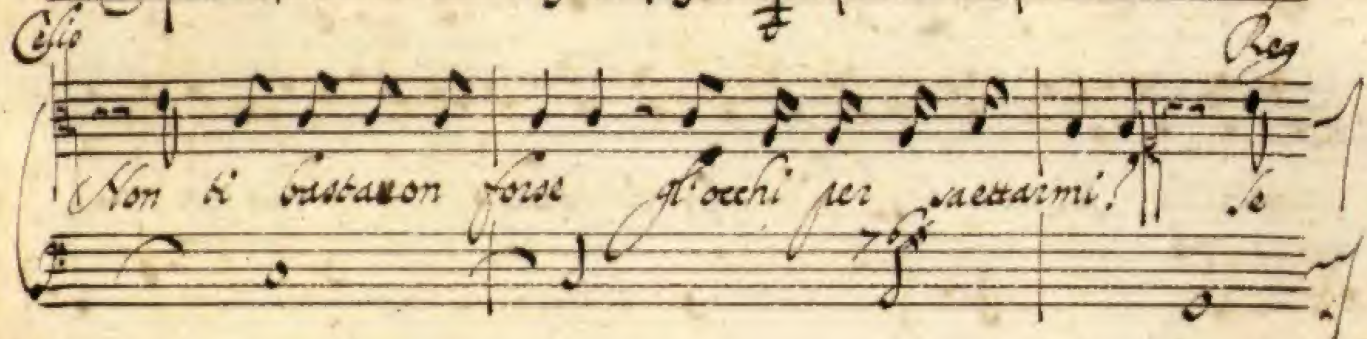
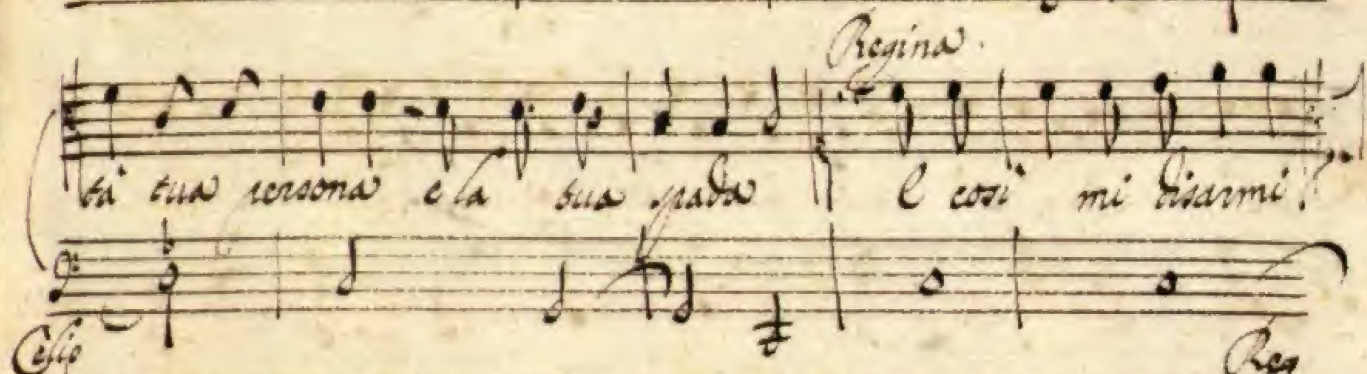
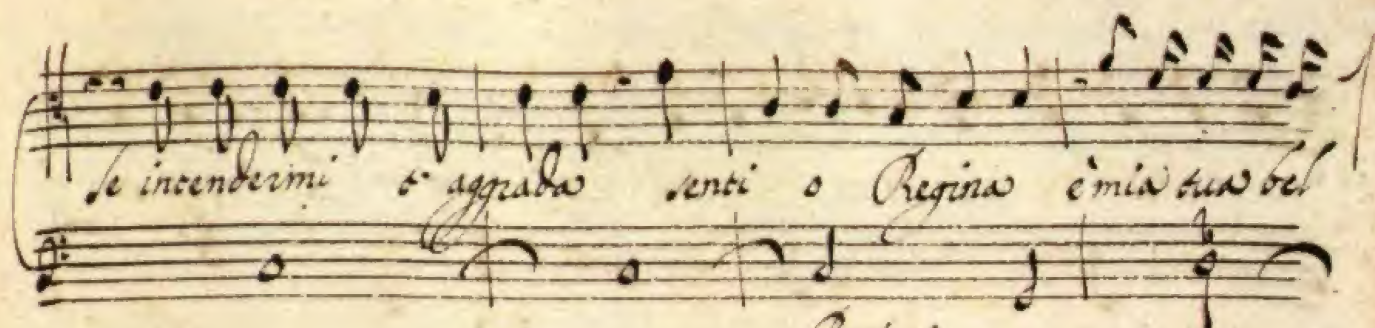
Reg
nar d'Amor! O d'Amor! uive forse Cielo d'amore ac

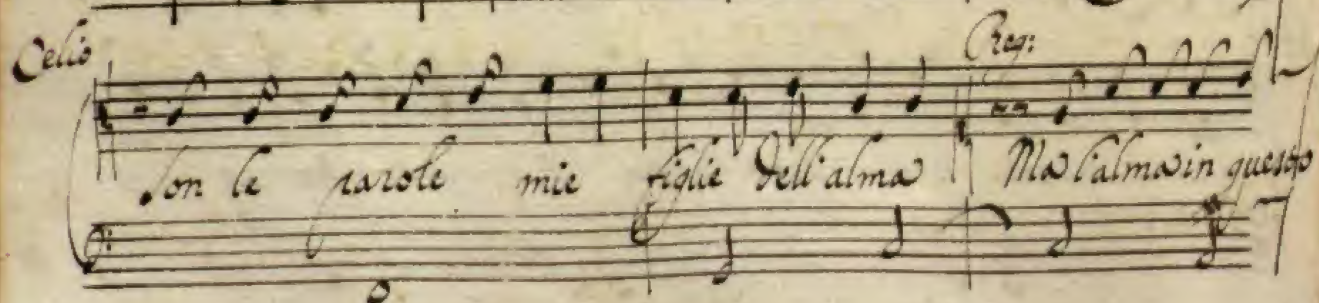
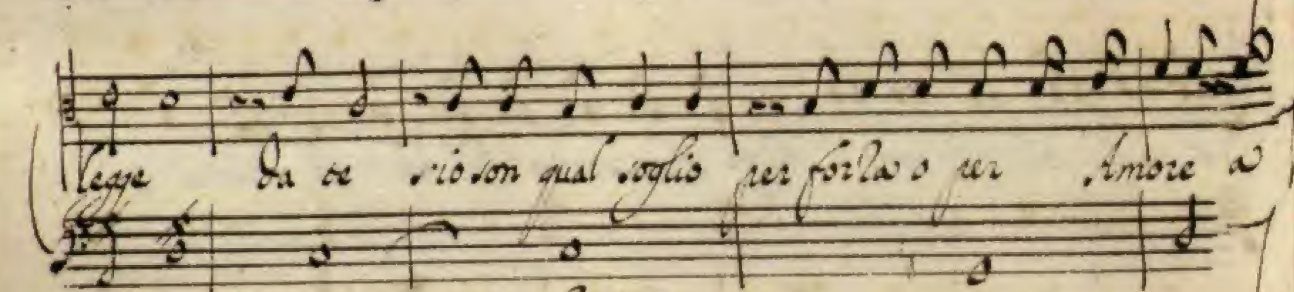
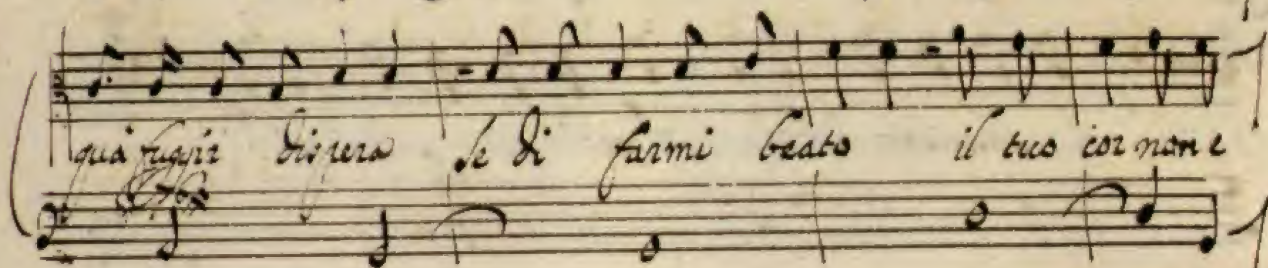
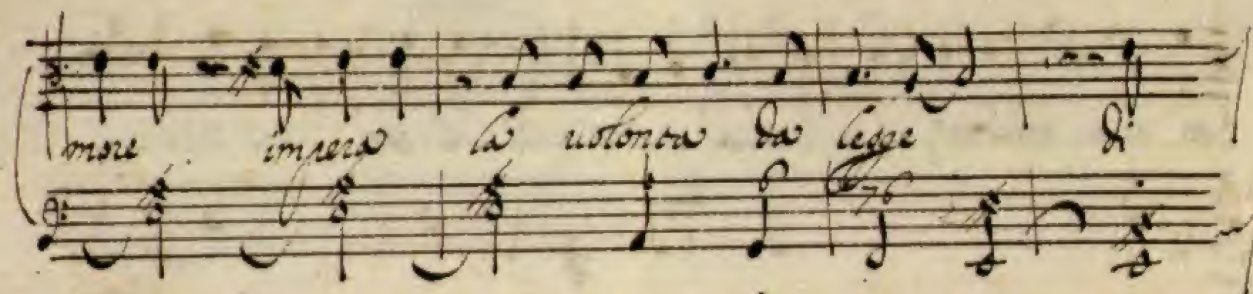
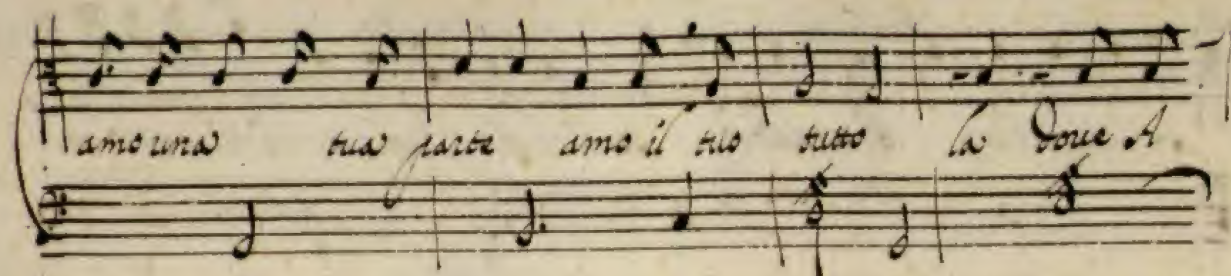
Cielo
cesso? Belia chi il quando corse mi hebbe legato e preso

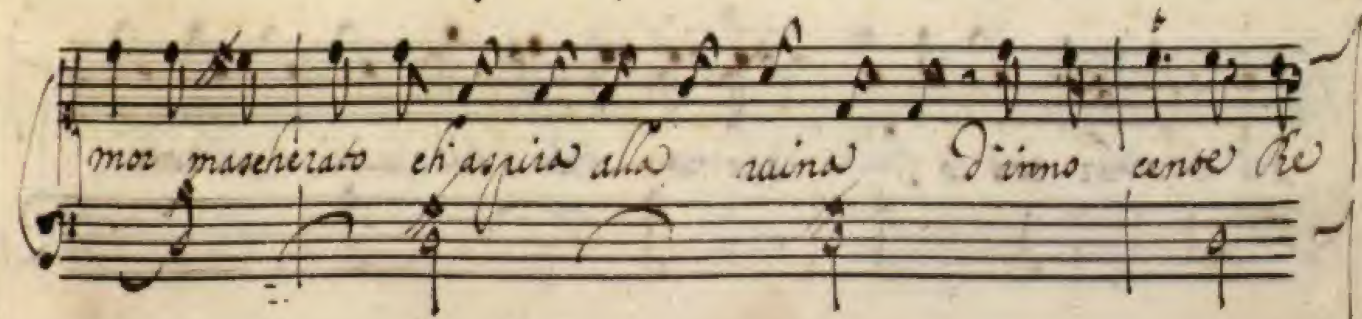
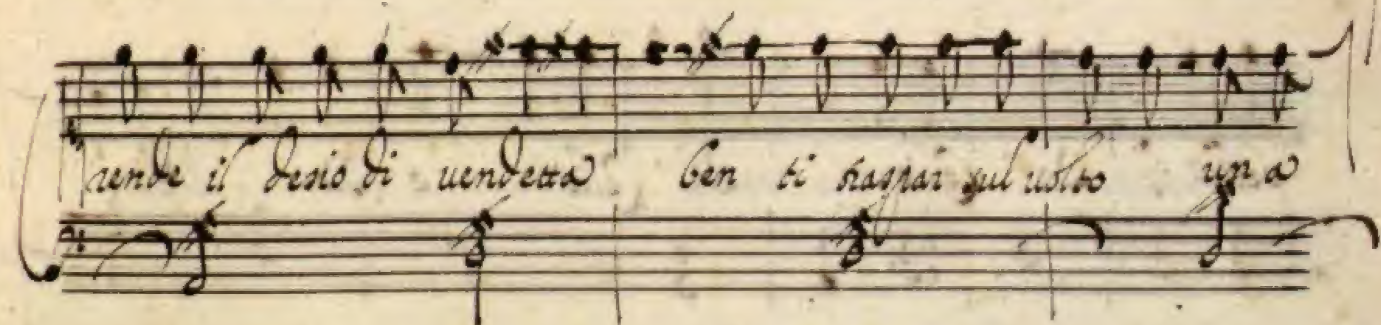
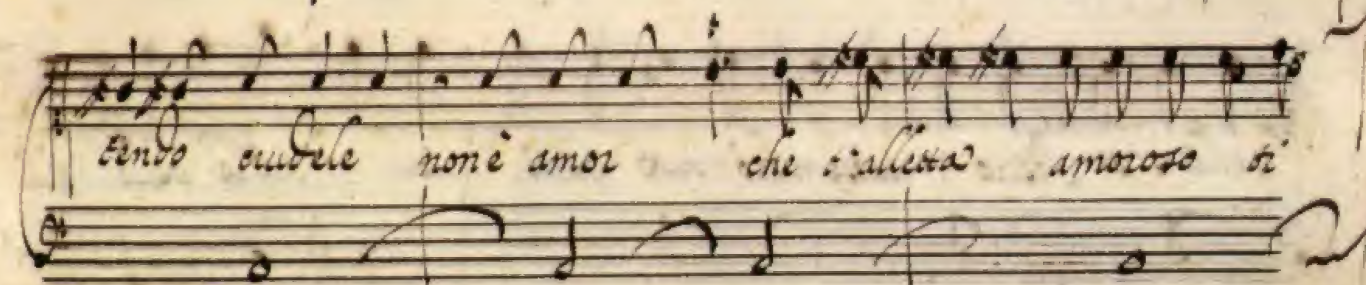
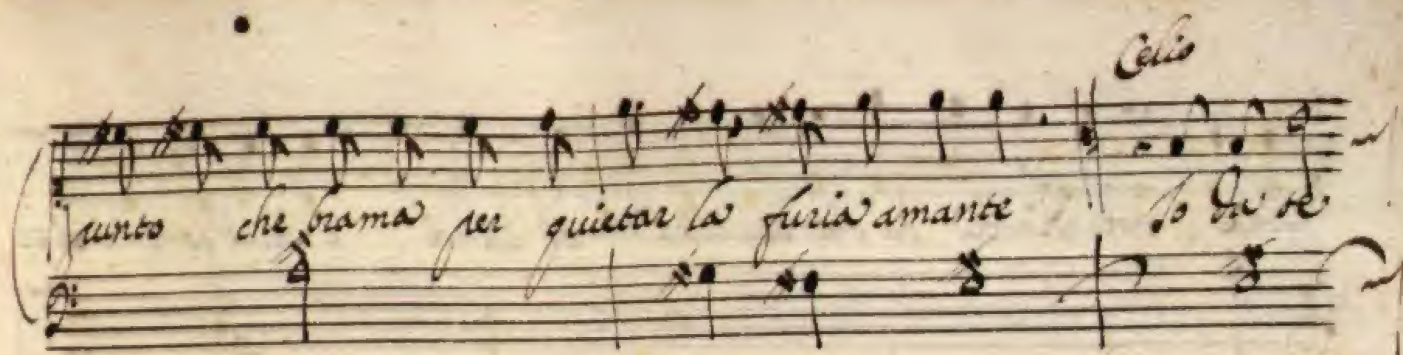
Reg na
e tu porti nel cor amore e armi qual cor via spava

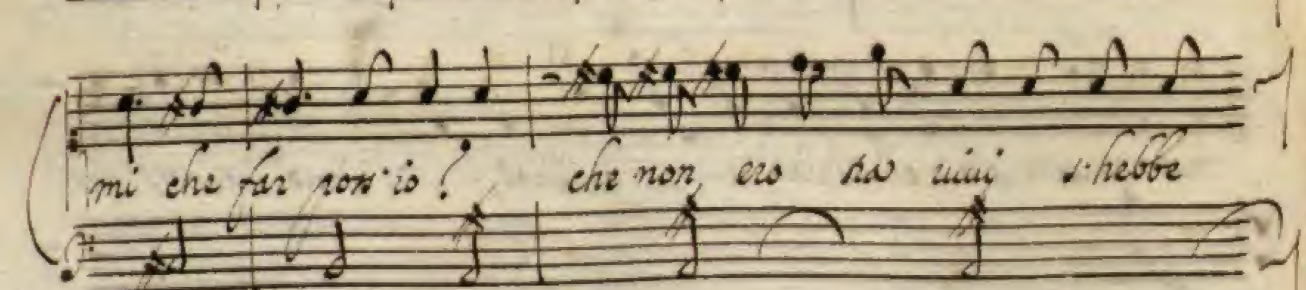
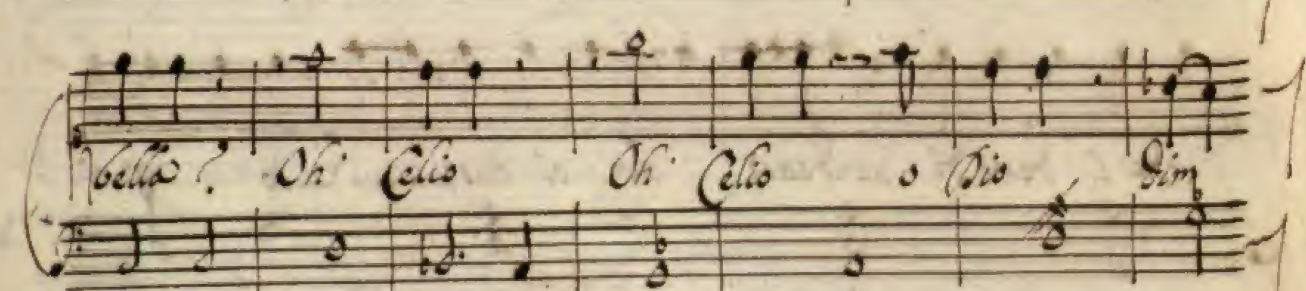
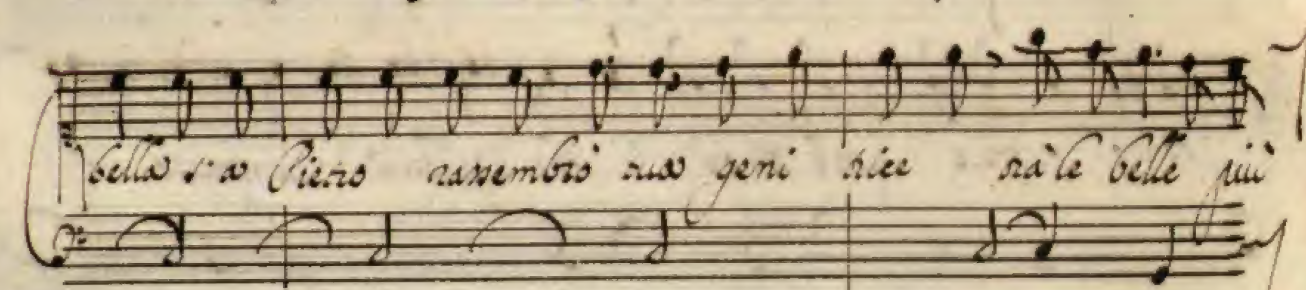
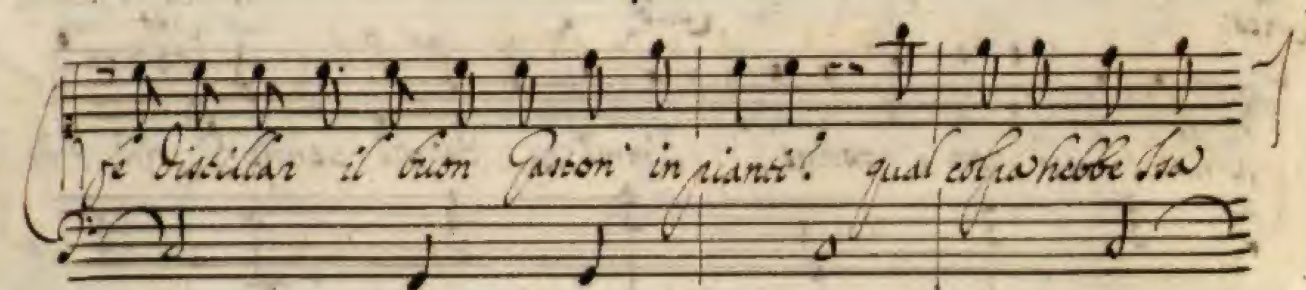
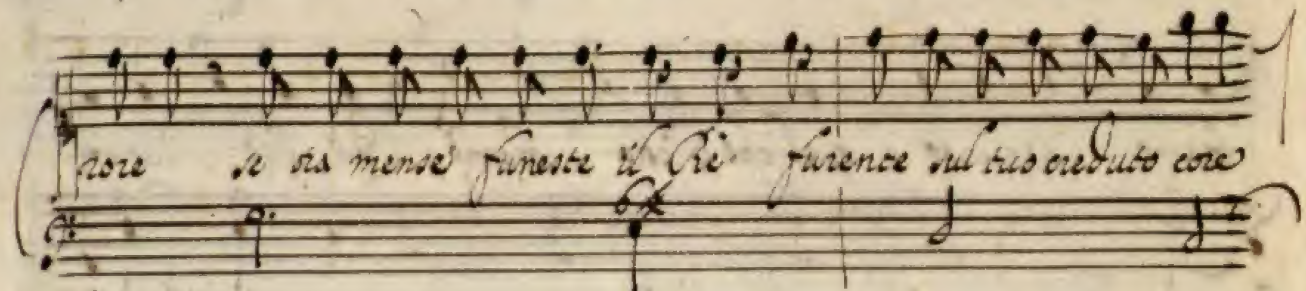
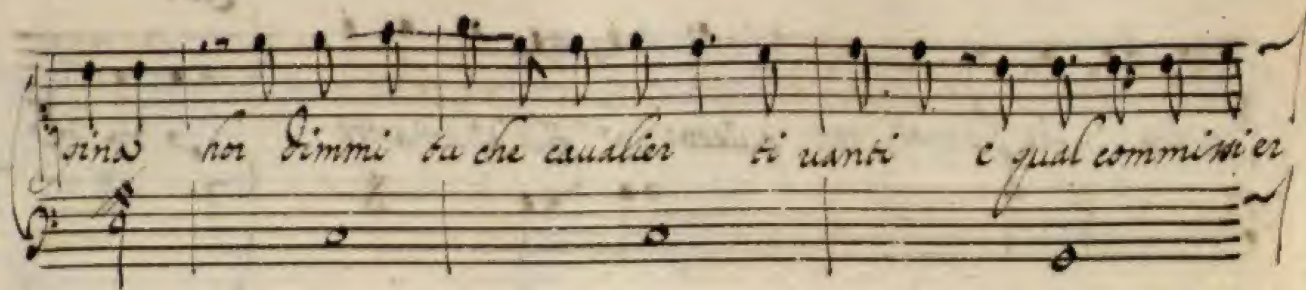
Cielo
ante nel tuo petto si seruo? Mi fe la guerra a

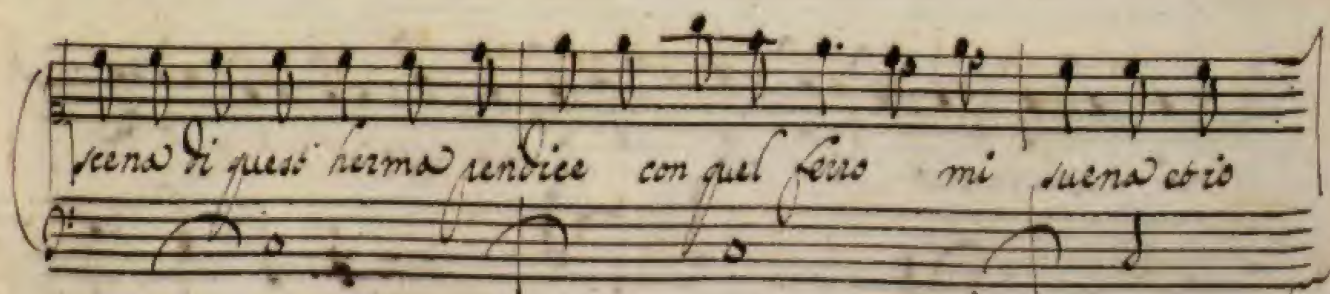
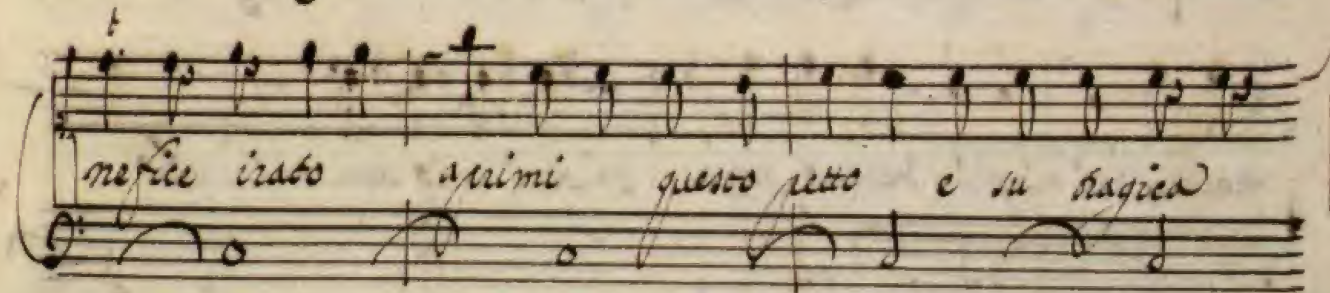
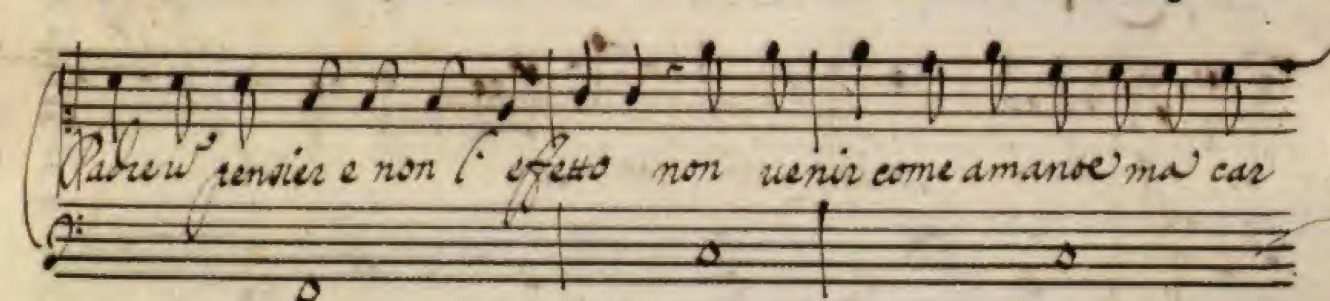
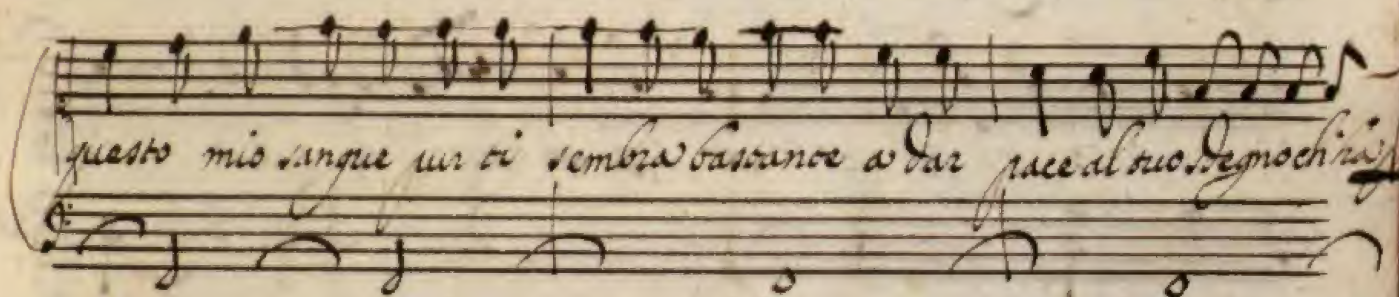
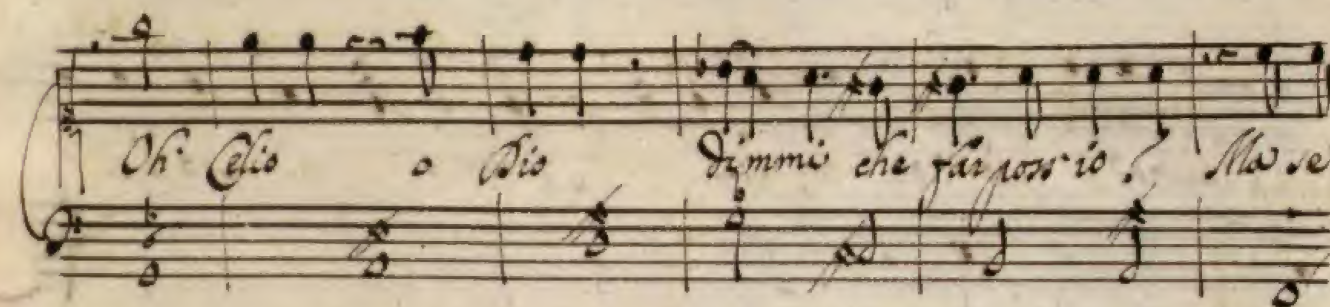
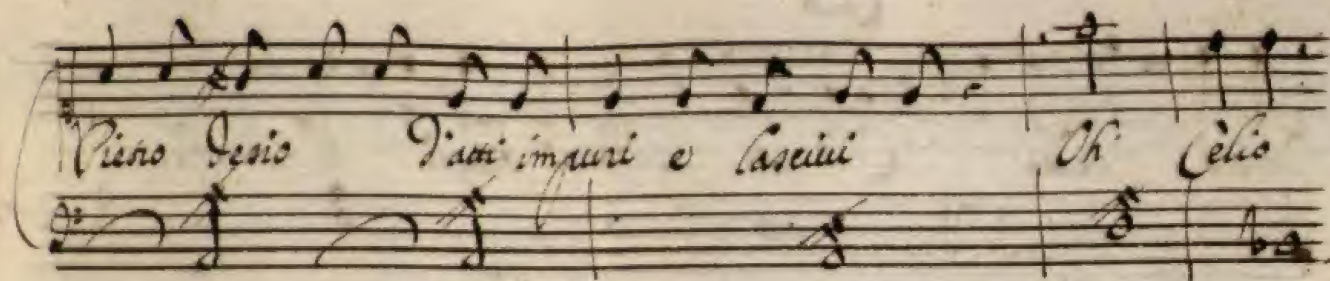
Reg na
mante hor amor mi fe guerra so non intendo?

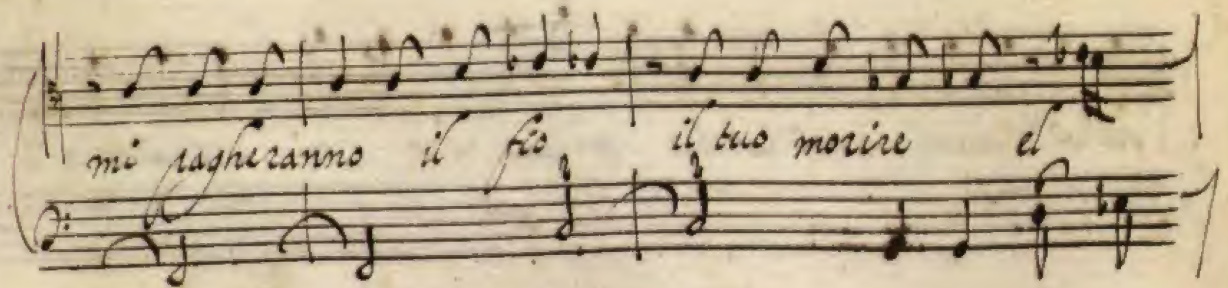
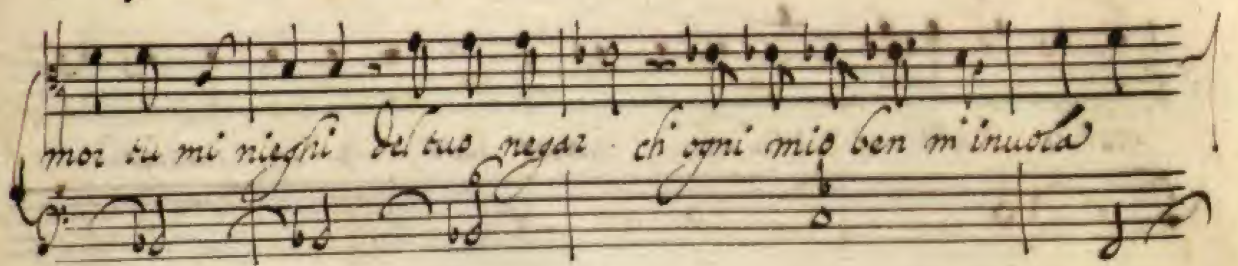
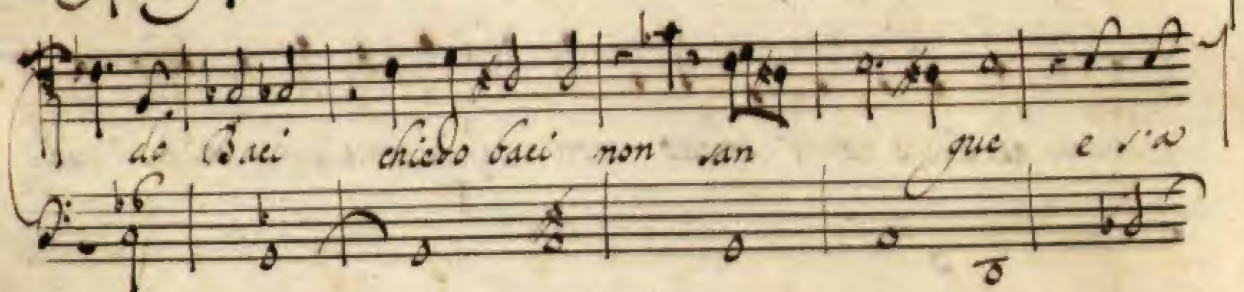
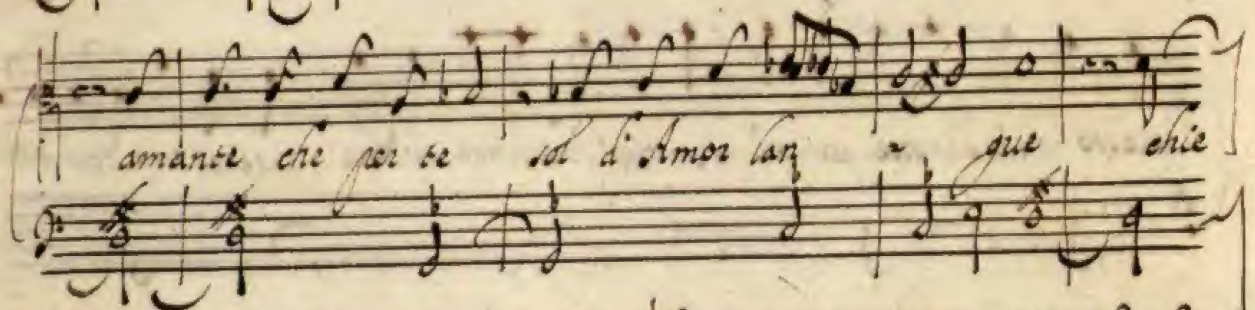
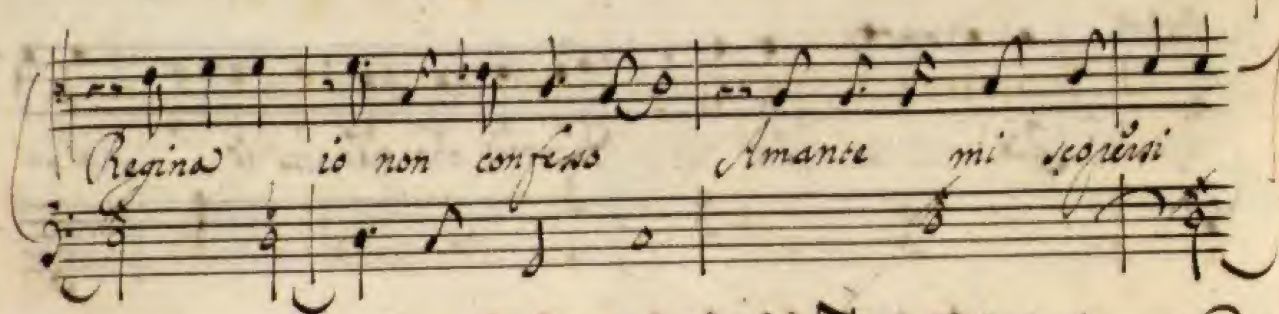
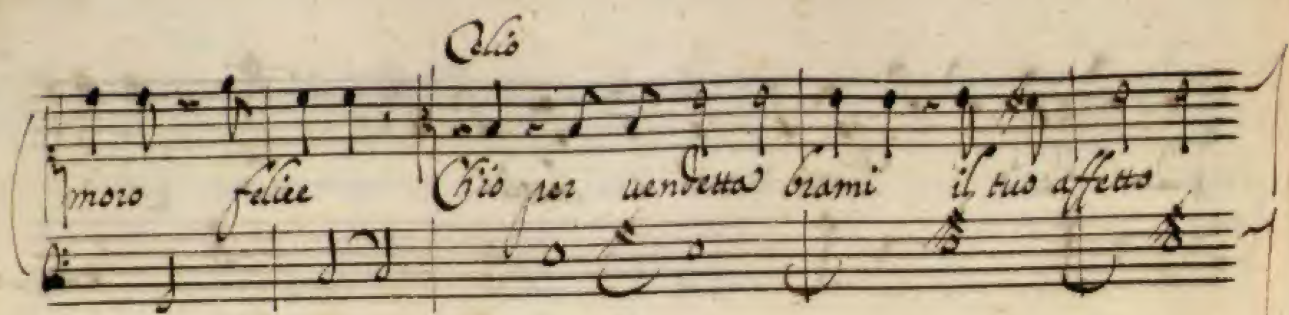












Reg *Celio*
 mio Dunque di cor tu m'ami? Anzi t'adoro
Reg *Celio* *Reg*
 Cori mi giuri? Al giuro? E sei nell'amor mio finto e co
Celio
 stante Quanto bella tu sei io sono amante

Reg
 Talora un questo core ma taceva in chiusa pena
 Per condurli al Cel. D'Amore non ci vuol non ci vuol forl'io ca
 terna non ci vuol forl'io cate na forl'io cate =

na

2

Cia' temei ch'a questo affetto la uendetta de la legge hor ch'a

mor tue uoxie regge amor amor promet

to amor amor promet to Amor promet to

Allo

A. 2

Feli cissimo gioire

Feli cissimo gioire

Handwritten musical score for the first system, featuring three staves. The lyrics are in Italian. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef. The lyrics are: "ie quanto godo e mi consolo quanto" on the first staff, "ie e mi consolo quanto godo e mi con" on the second staff, and "lo" on the third staff.

ie quanto godo e mi consolo quanto
ie e mi consolo quanto godo e mi con
lo

Handwritten musical score for the second system, featuring three staves. The lyrics are: "godo e mi conso lo se d'Amor u dardo u" on the first staff, "lo se d'Amor u dardo u" on the second staff, and "lo" on the third staff.

godo e mi conso lo se d'Amor u dardo u
lo se d'Amor u dardo u
lo

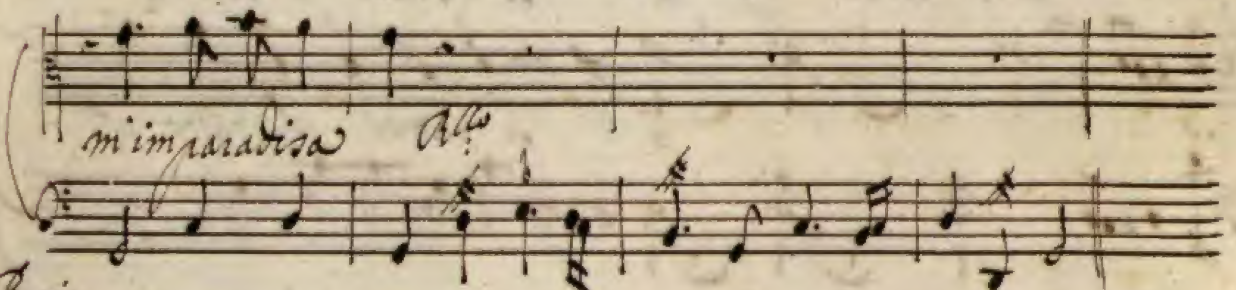
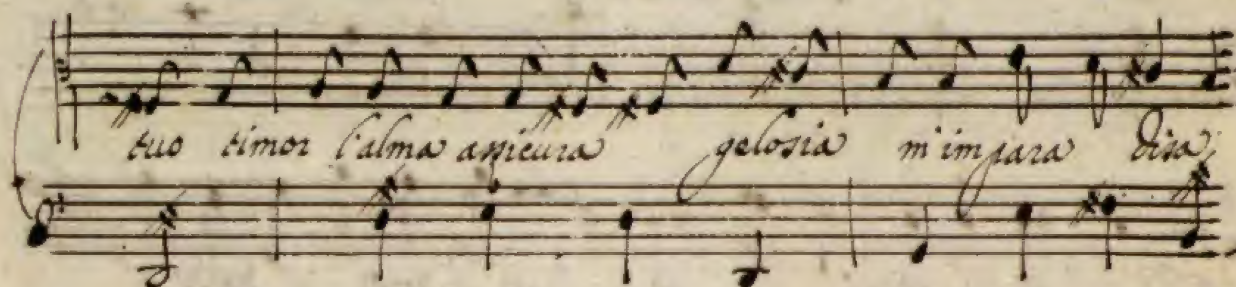
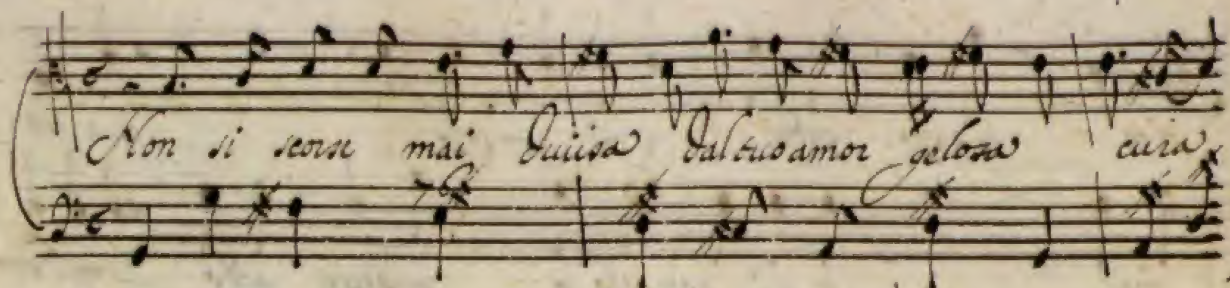
Handwritten musical score for the third system, featuring three staves. The lyrics are: "dardo solo nostri cor nostri cor sepe reire" on the first staff, "dardo solo nostri cor nostri cor sepe reire" on the second staff, and "lo" on the third staff. The word "Alto" is written at the end of the first staff.

dardo solo nostri cor nostri cor sepe reire *Alto*
dardo solo nostri cor nostri cor sepe reire
lo

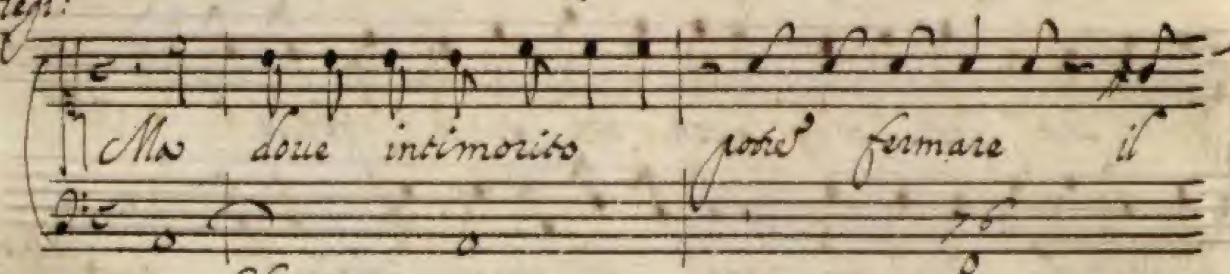
Handwritten musical score for the fourth system, featuring three staves. The lyrics are: "dardo solo nostri cor nostri cor sepe reire" on the first staff, "dardo solo nostri cor nostri cor sepe reire" on the second staff, and "lo" on the third staff. The word "Alto" is written at the end of the first staff.

dardo solo nostri cor nostri cor sepe reire *Alto*
dardo solo nostri cor nostri cor sepe reire
lo

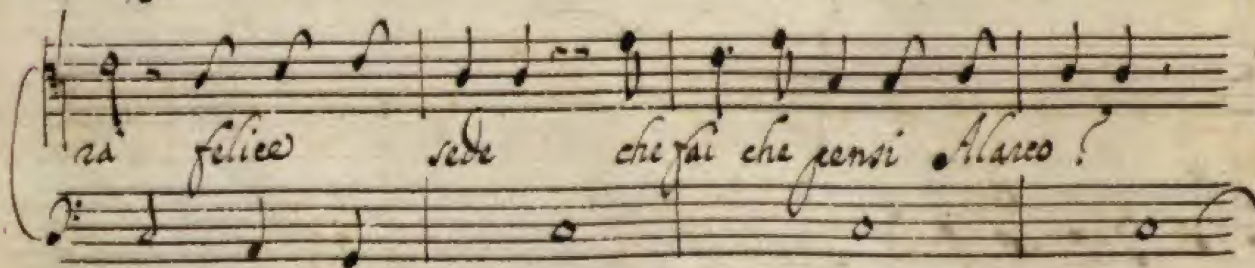
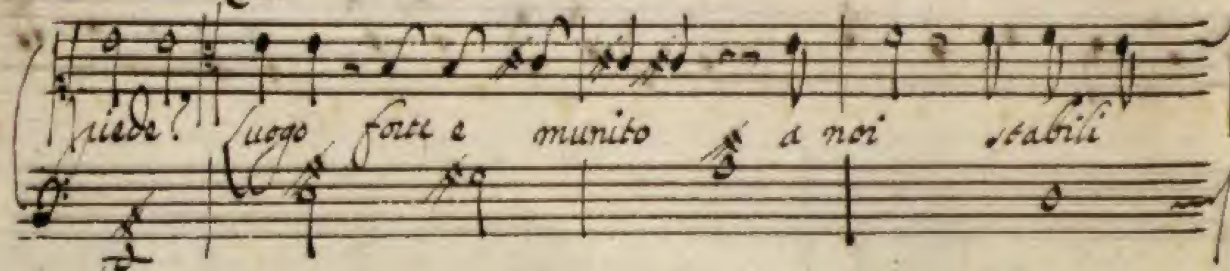
Celio



Regi:



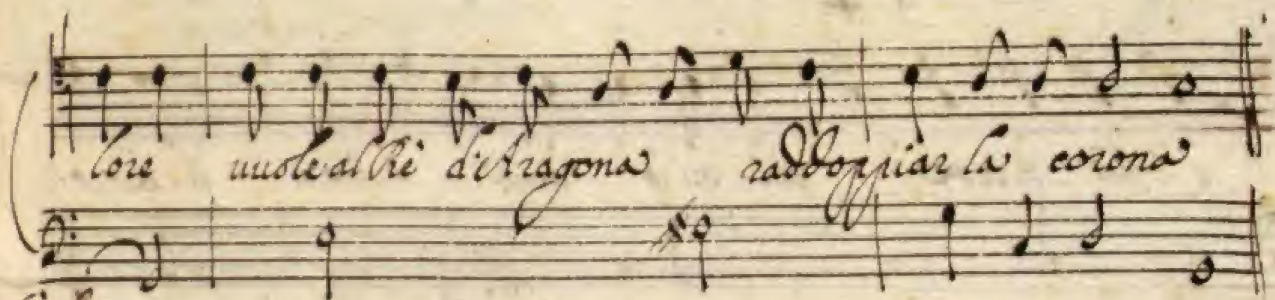
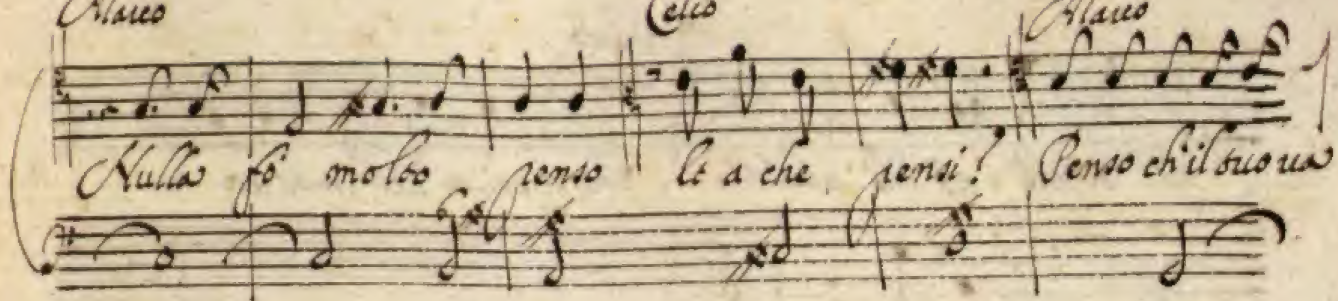
Celio



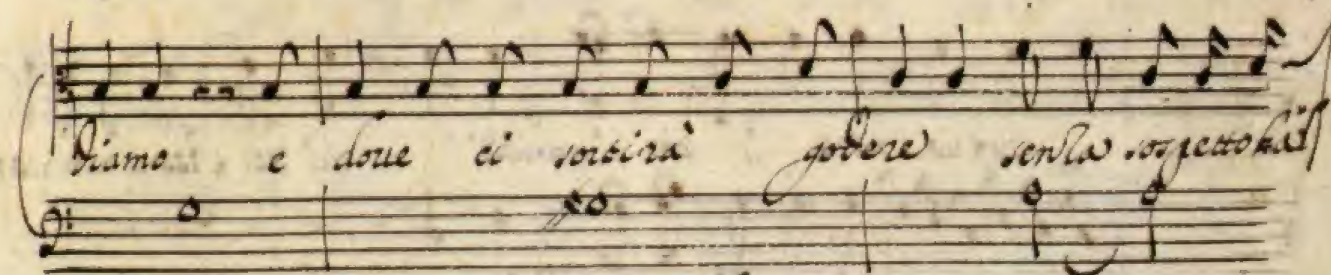
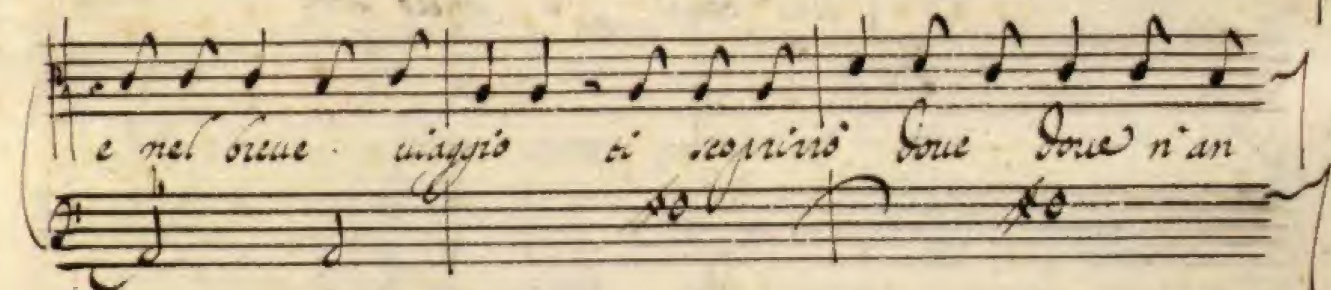
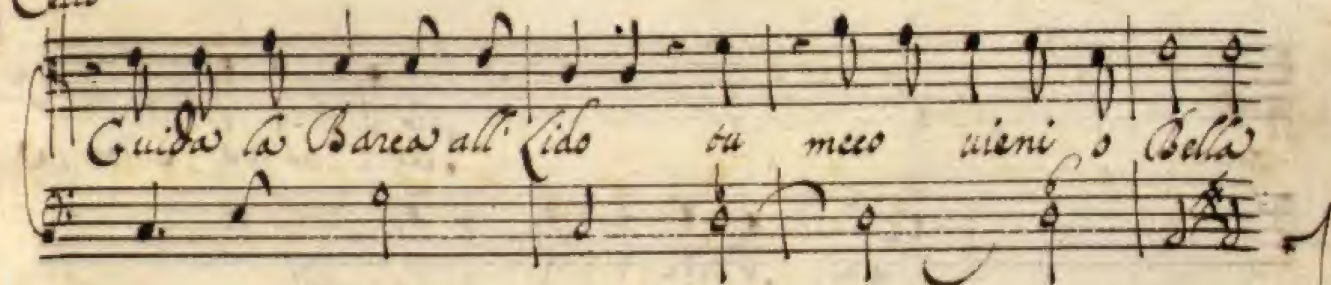
Alauo

Celio

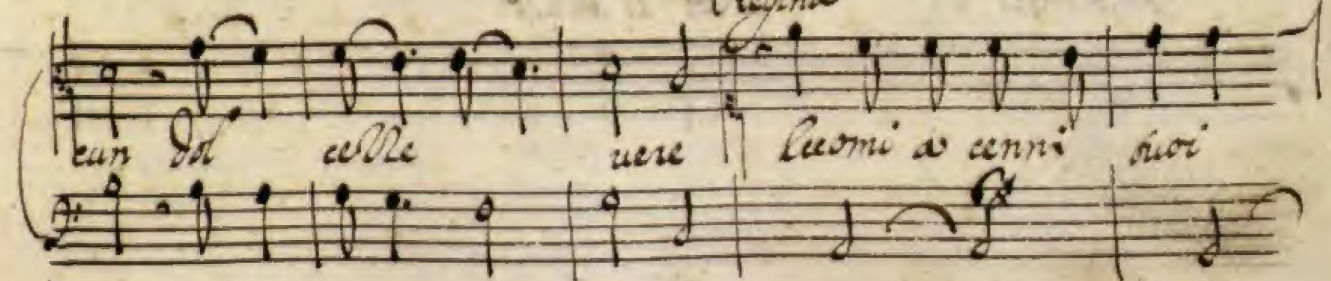
Alauo

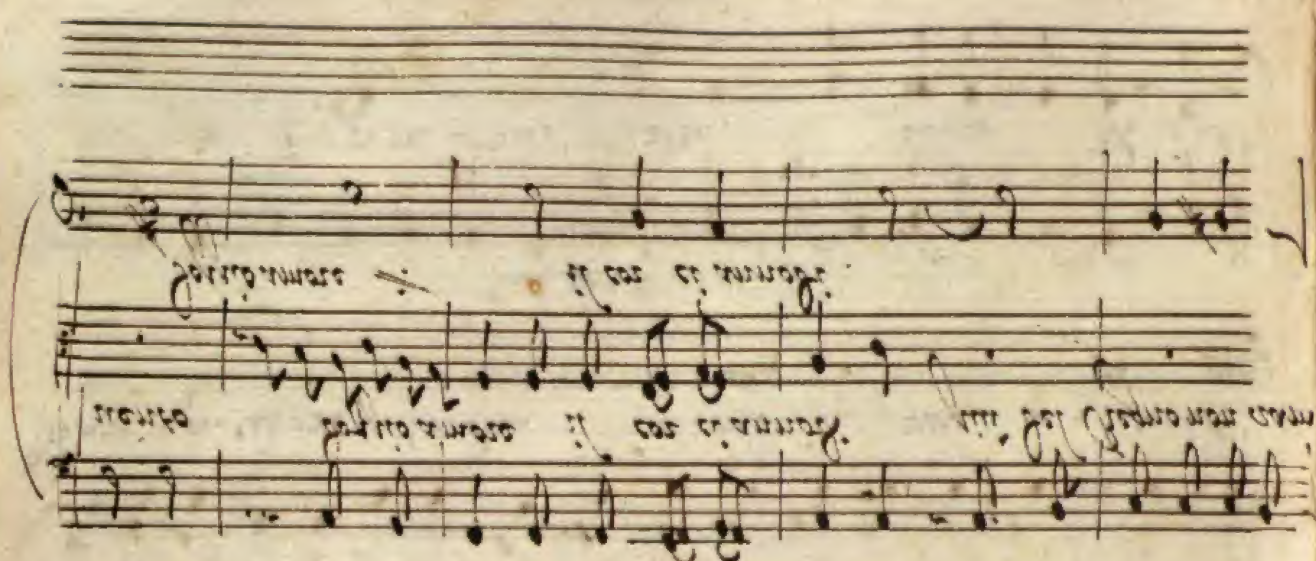


Celio



Regina

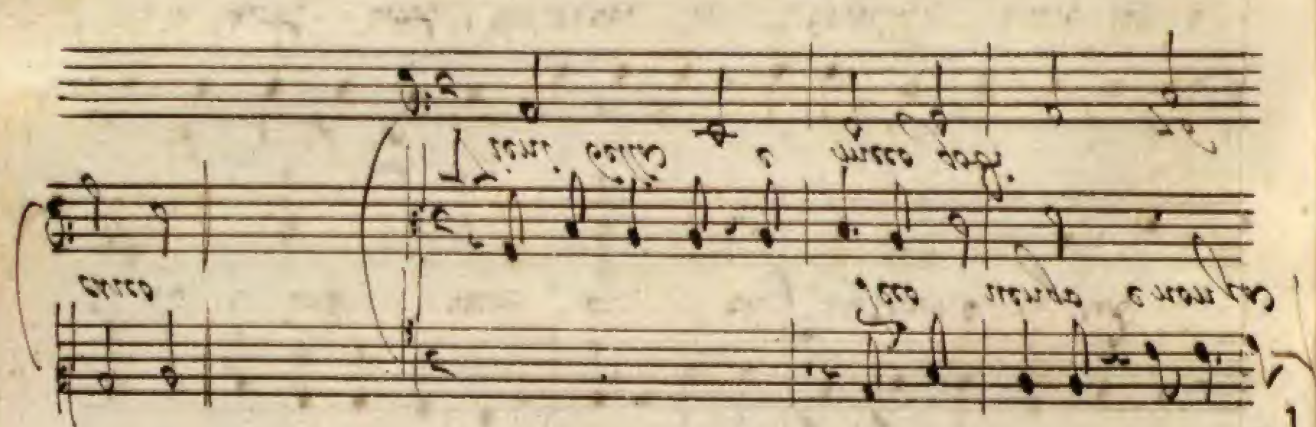




Handwritten musical score system 1, featuring two staves. The top staff contains a melody with notes and rests, and the bottom staff contains a more complex melodic line with many sixteenth notes. The lyrics are written below the staves and are mirrored (reversed).

Lyrics (top staff): *domine deus rex coelorum et terrae*

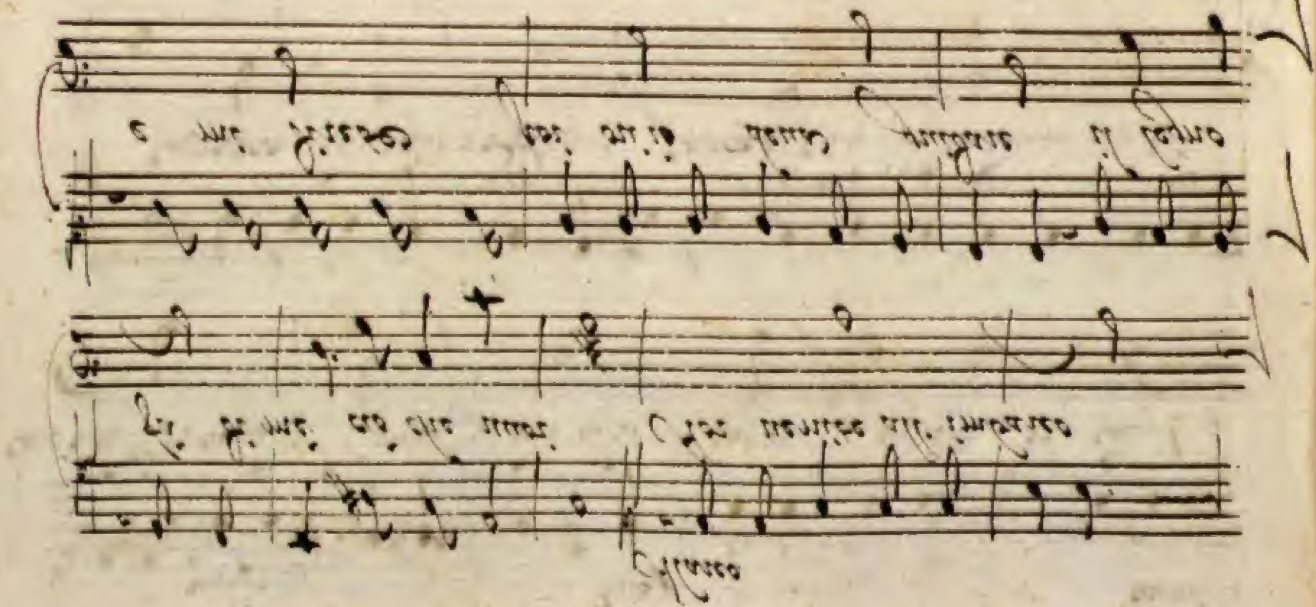
Lyrics (bottom staff): *domine deus rex coelorum et terrae*



Handwritten musical score system 2, featuring two staves. The top staff contains a melody with notes and rests, and the bottom staff contains a more complex melodic line with many sixteenth notes. The lyrics are written below the staves and are mirrored (reversed).

Lyrics (top staff): *domine deus rex coelorum et terrae*

Lyrics (bottom staff): *domine deus rex coelorum et terrae*



Handwritten musical score system 3, featuring two staves. The top staff contains a melody with notes and rests, and the bottom staff contains a more complex melodic line with many sixteenth notes. The lyrics are written below the staves and are mirrored (reversed).

Lyrics (top staff): *domine deus rex coelorum et terrae*

Lyrics (bottom staff): *domine deus rex coelorum et terrae*

mento sarà Celio sarà Celio hoggi mio Re
mio sensier sol senza te

Alto
Basso
Basso
Cori l'alme in sieme stette goderanno for tunate gode
Cori l'alme in ~~si~~ me stette gode ranno fortu nate gode
ranno gode ranno fortunata in amor gioie per
ranno gode ranno fortu nate in amor giare per

fate fide perrete
 fate fide perrete

Allegro

O che aslle maledette
Scena xv.^a
 Zoraida & Idrena

Zoraida Rendi rendi a questo seno

Ciel mio la tua del'

sa lontananza e' no ueleno ch'io mi cido al cor sen uà lontan'

nan l'è no ueleno ch'io mi cido al cor sen uà'

chi homicida al cor sen uane lance qui t'è

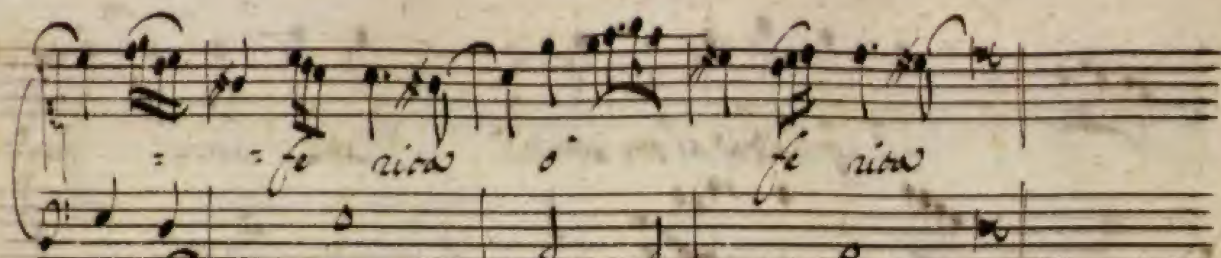
metto torna a me mio mao metto torna a

me mio Miao metto

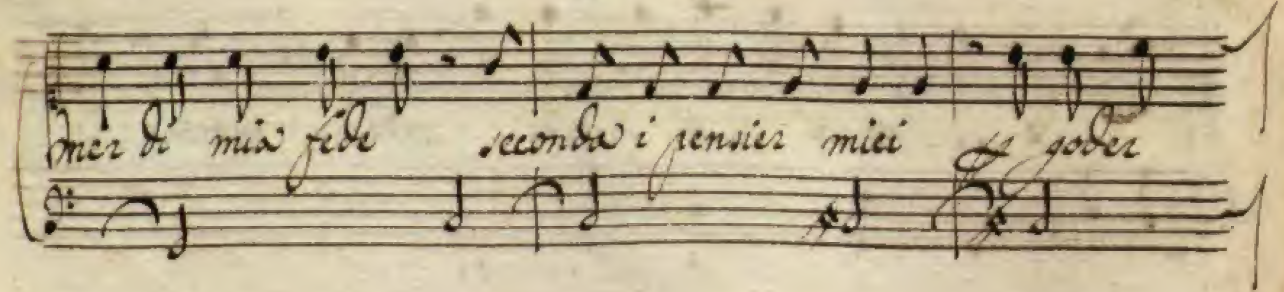
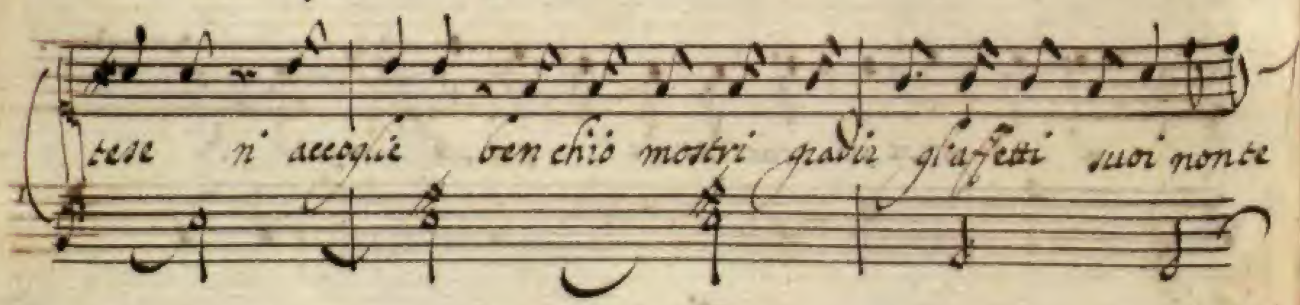
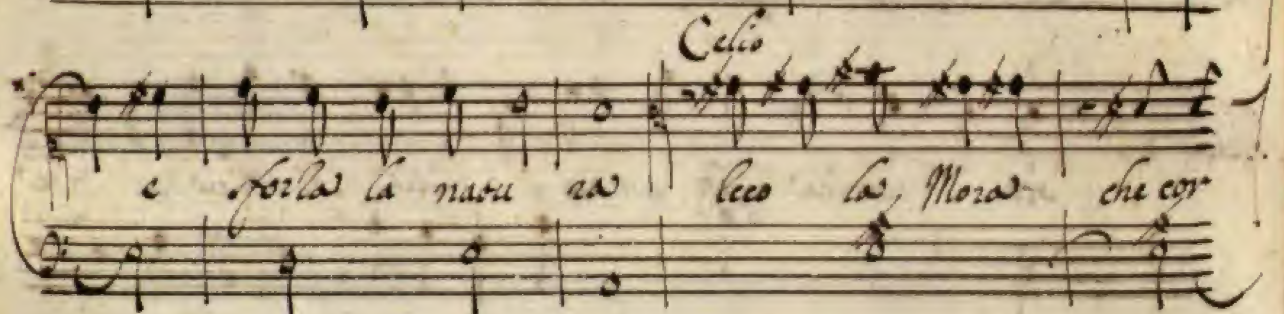
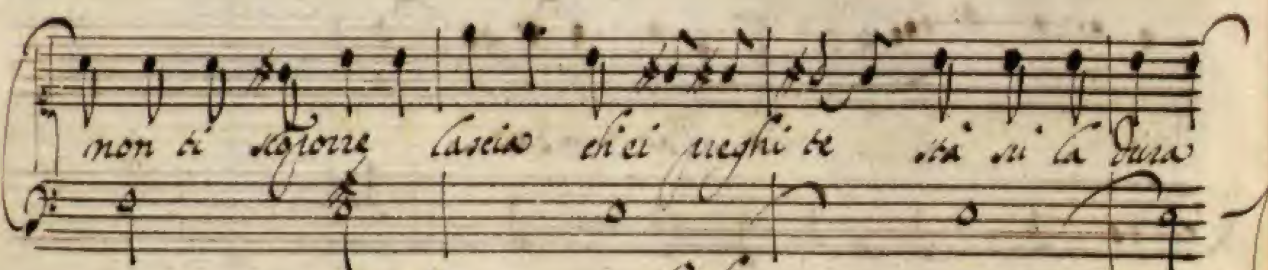
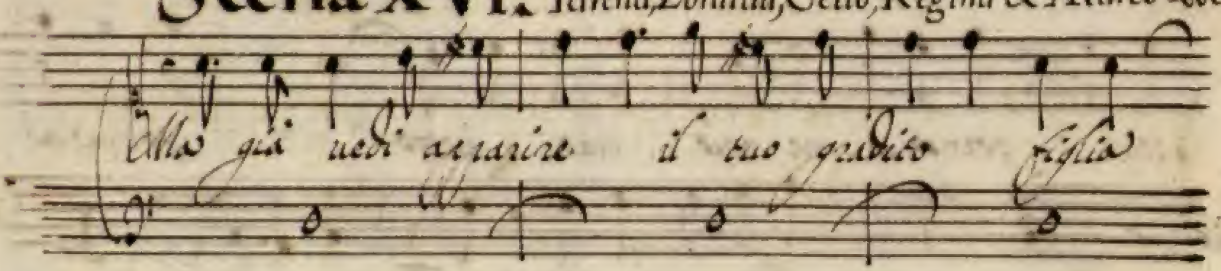
Poco pratica in amore figlia sei tel uo' par dire

è l'Amante un cacciatore che sol cerca di ra

gi se se l'aspetti sei perduta caderai morta o



Scena XVI. Idrena, Zoraida, Celio, Regina & Alarco



Ragion

pace entro l'aurea foglia Alla tua leal

Zoraid

ai fido me stena Mia uita mio diletto

Pro:

Volte parlar la prima a mio marito diletto

Zoraid

Non più mortal dimora uientene a chi t'ado ra

Calio

Almo rosa m'inultri? Chiami il foco alla fiera il

grace al cenao? leco Dentro al tuo legno tutto lieto o fe

Stato con questo amico con questo amico cavalier ne uoglio

Zoraid: *Celio*
Dammì di lui contella Disarma to lo uedi el suo

nome e quale ei sia intenderai ben tosto

Zor: *Celio*
Chi con Celio ne uiene a me uien caro ma del

seruo che fia? Ritorna al campo Alarco

Alarco: *Celio*
Se mi chieggon di te che li risponderò. Pi

Alano

che non mi uedessi e così giura s'io trouo chi mel

Celio

creda sarà bella uentura Temi forse seguir

Alano

questi successi? seguir? guardami il cielo ma se del campo

l'anemor barbuto con pennacchiniostro e fogli mi forma u'

costituito e ch'io m'imbrogli come interuiene a rei se mi mostra la

corda e sol mi lega non che questo direi direi che fu mia

Celso
madre concubina e strega sciamè porgi l'orecchio

ammirabil' segreto t'insegnerò ch'altui la lingua

Alarco
annoda *A*lor cori starò cheto ce

Celso
co le Barche unite a uoi m'azzuro A chi non sà ta

Albi
cete cori si fa O bella carità! *Alar*
Oni

me affogo ohimè già beuo e calo al fondo Brindis

Scena XVII

a tutto il Mondo

Re, Don Gastone, Ormino, e Coro di Soldati

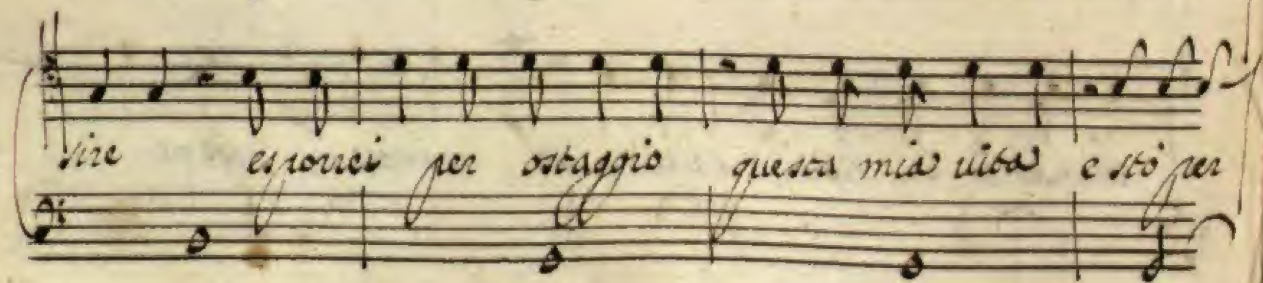
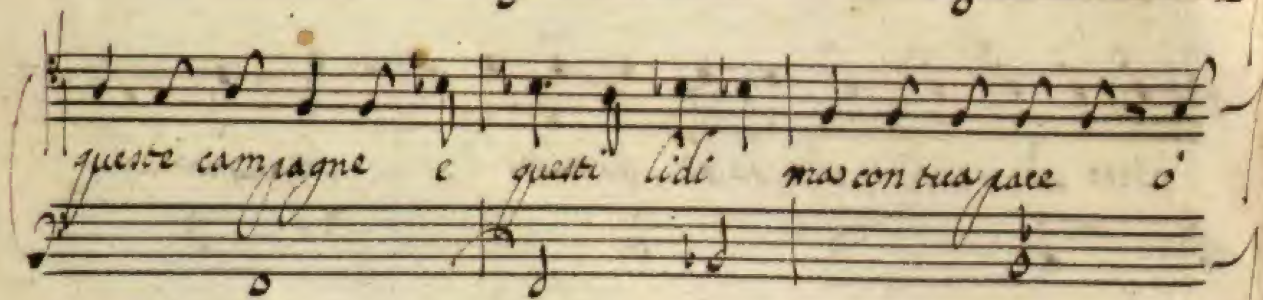
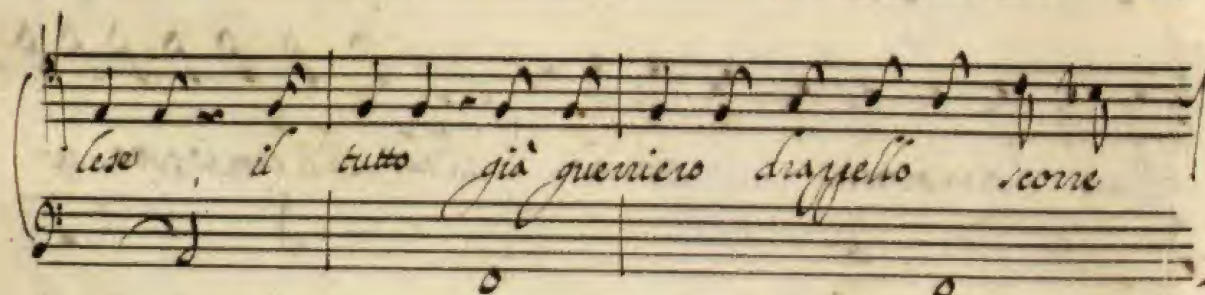
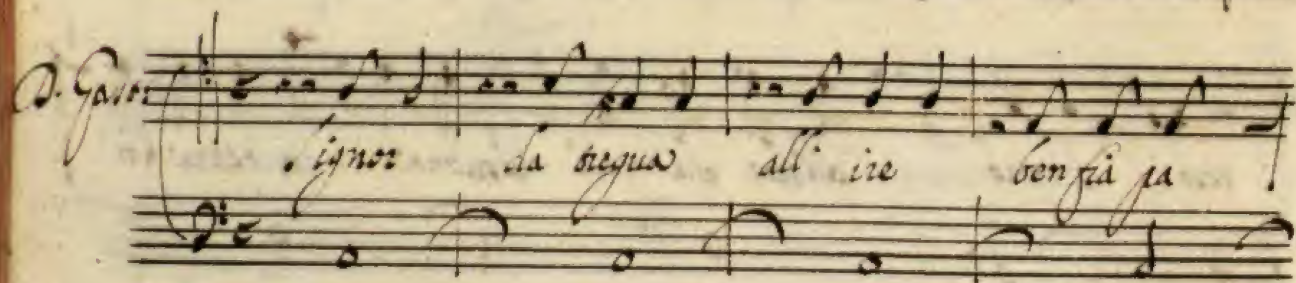
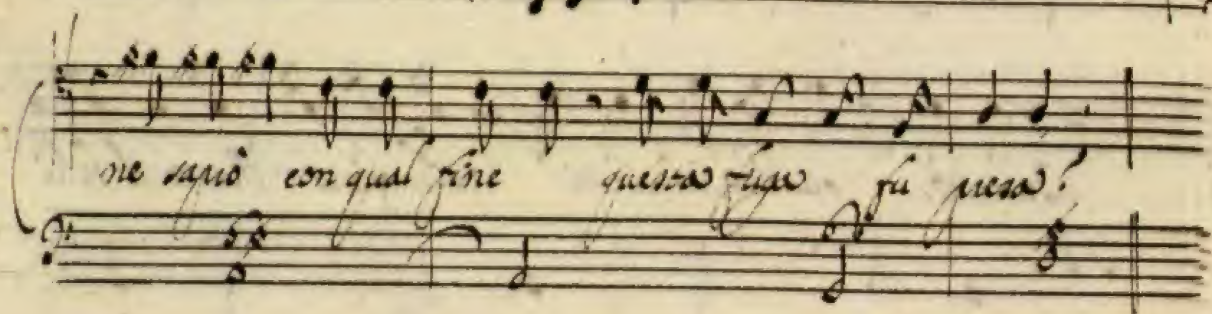
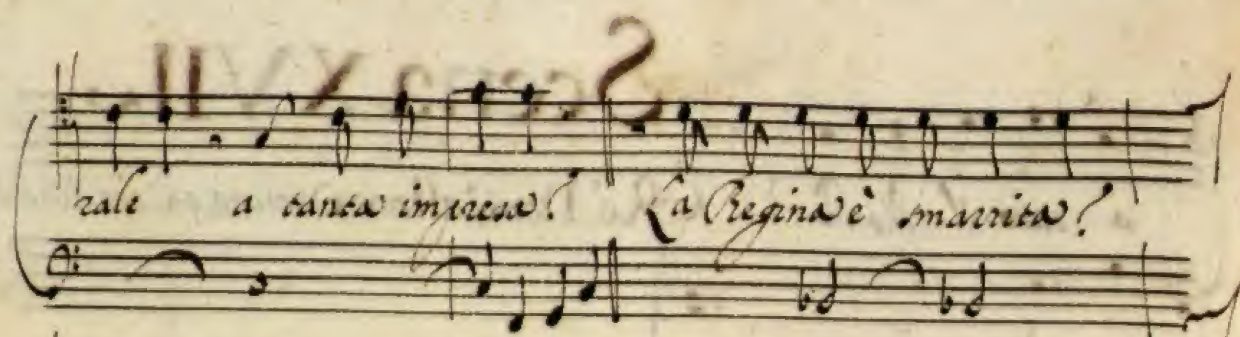
Re Dunque quando più ferue del fiero Marte il belli

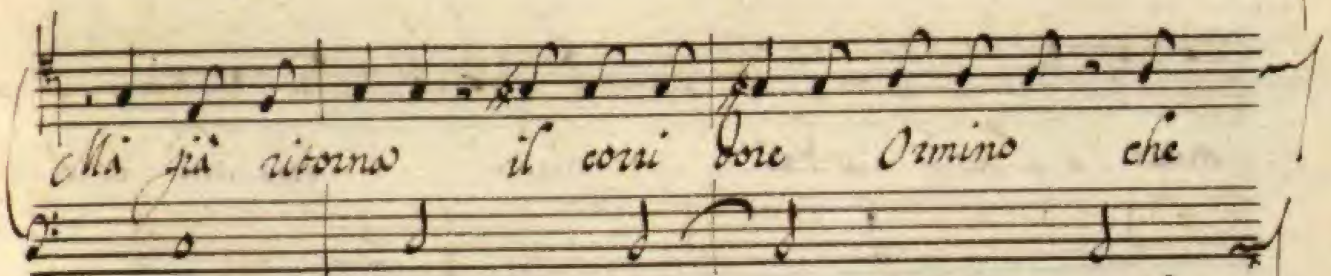
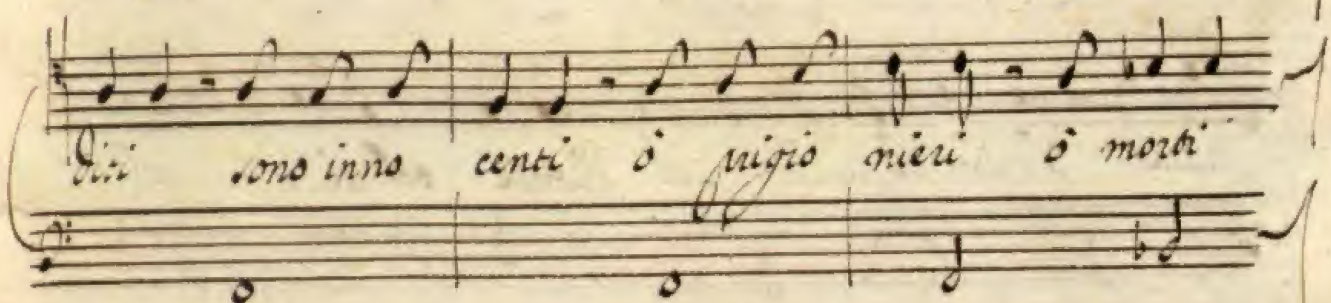
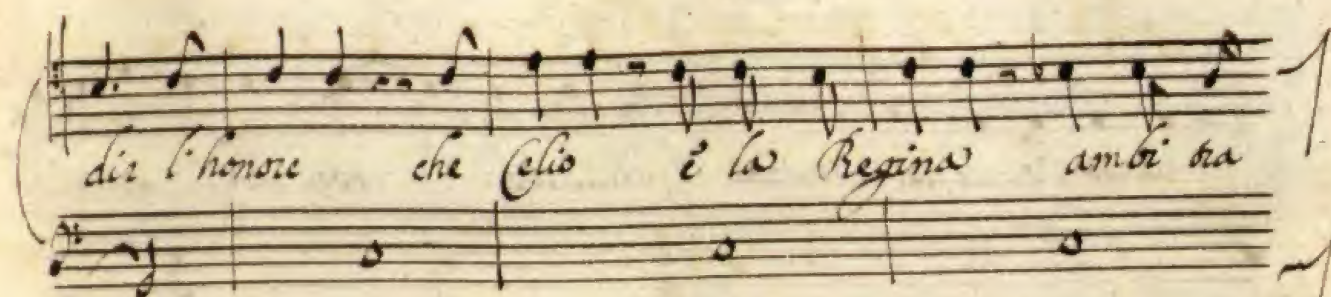
Coro Degno all'hor che più risona in terra in

Mare l'Aragonese tromba all'hor ch'il campo tutto ac

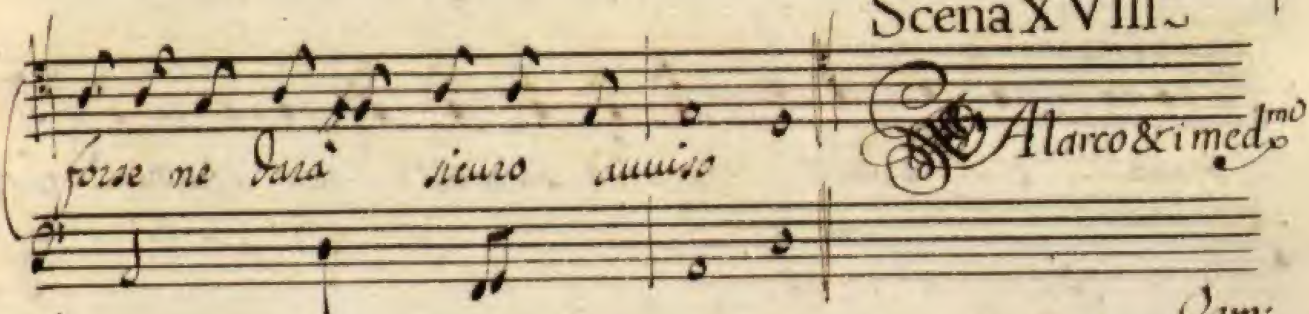
cinto ad avallir Malgata auversa impugna il

brando e i uenilli spiega sol manca il gene

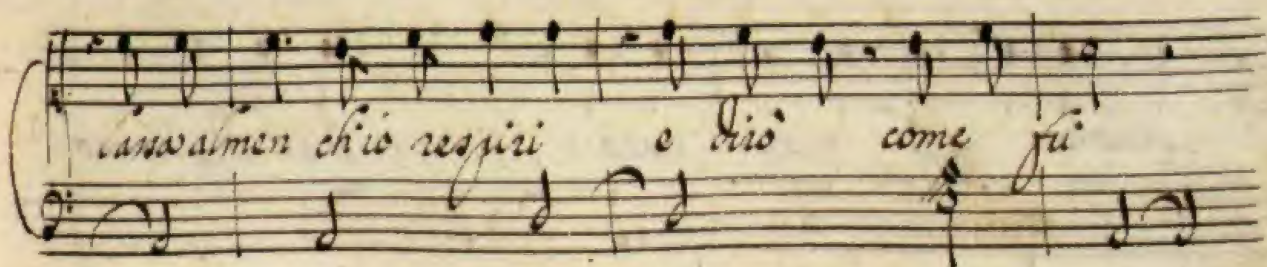
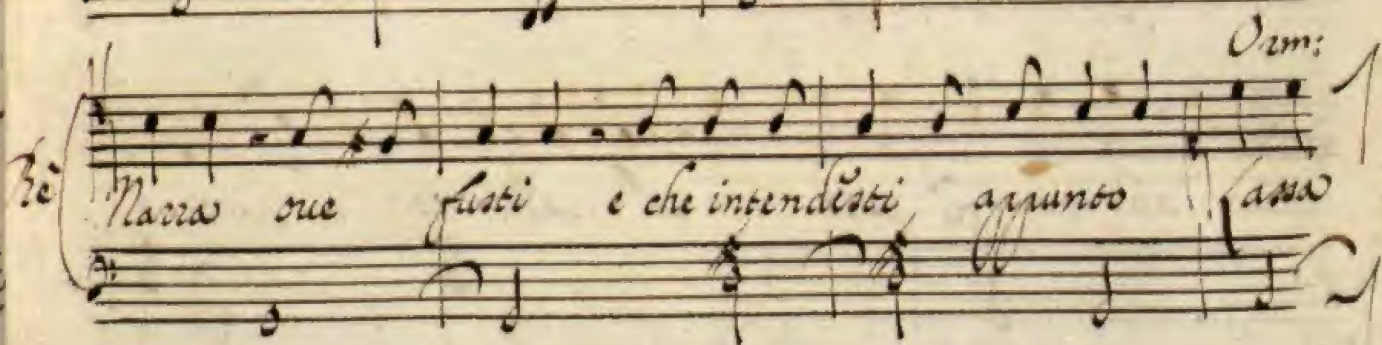


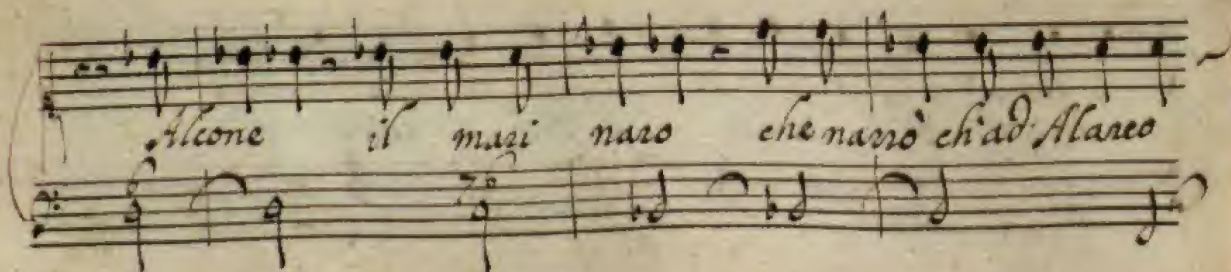
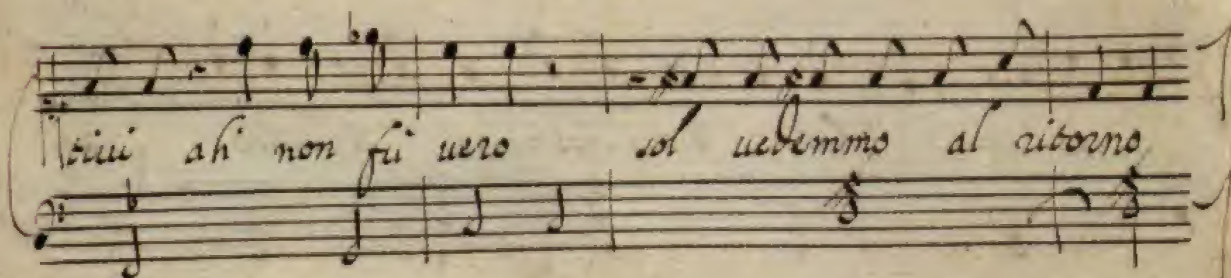
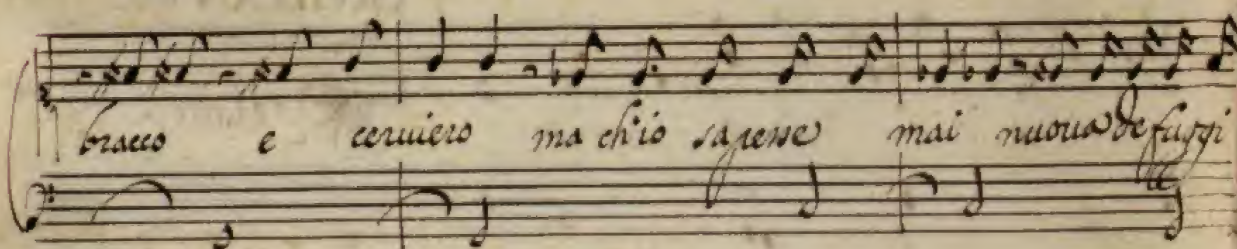
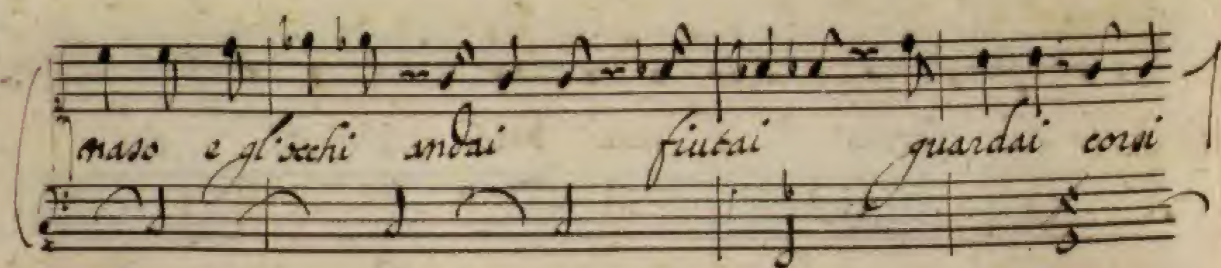
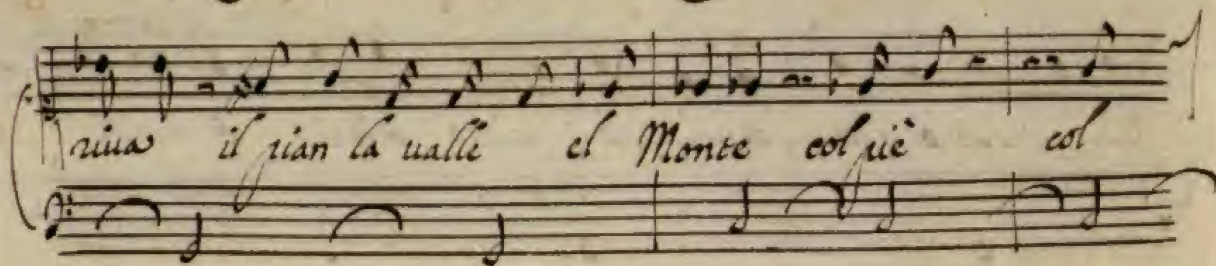
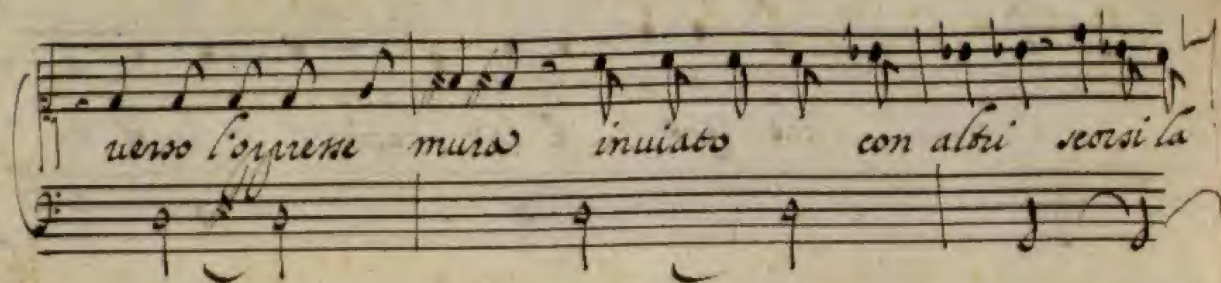


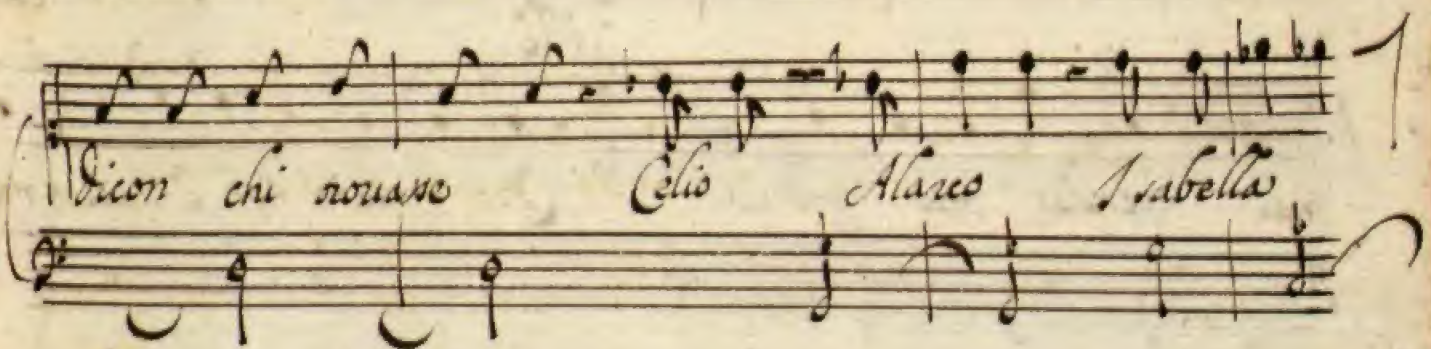
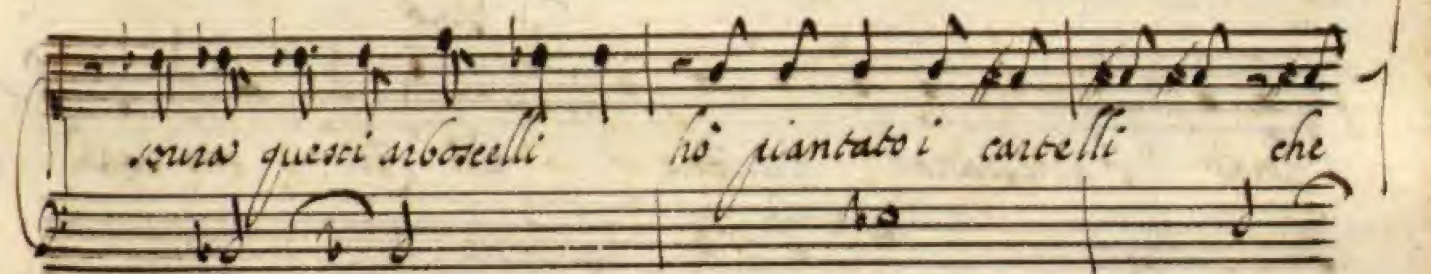
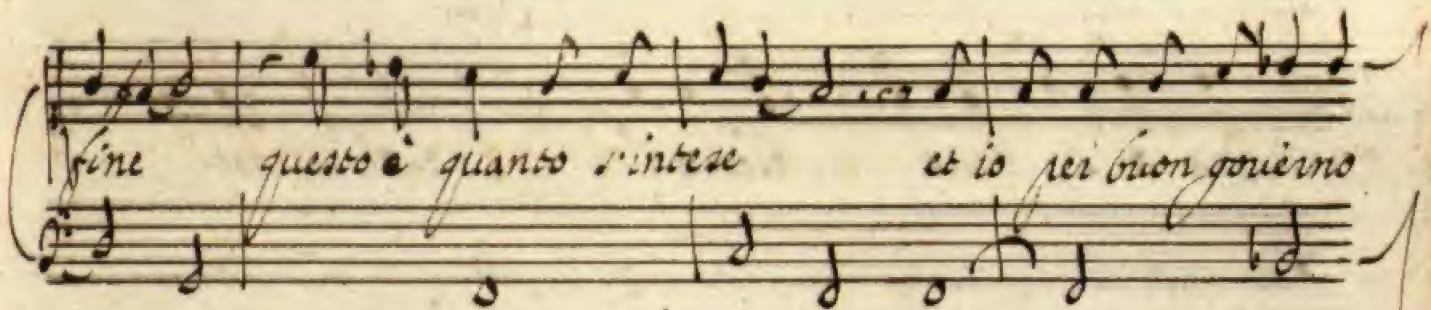
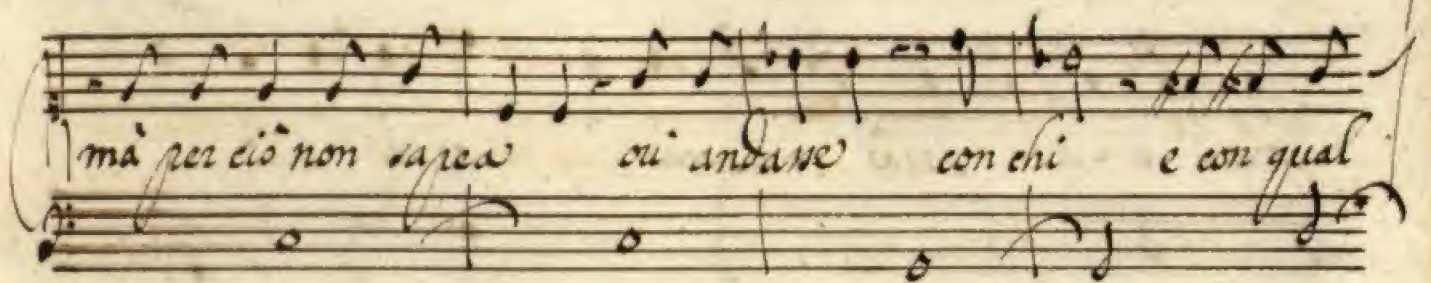
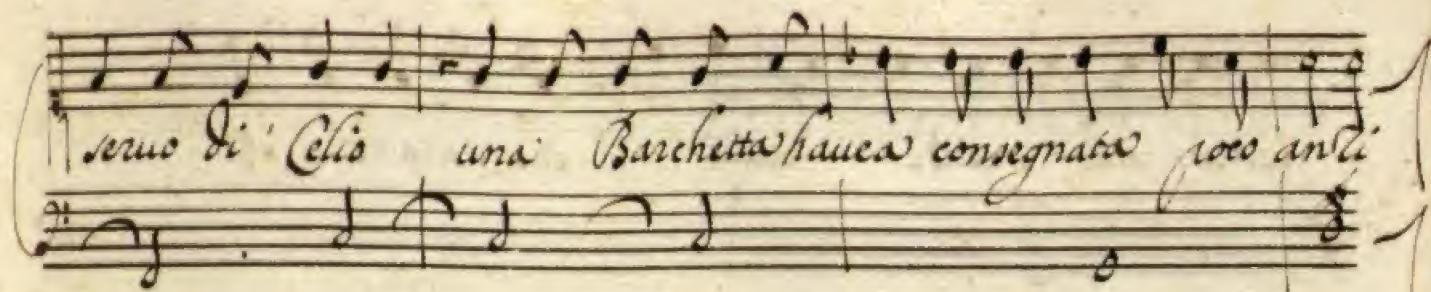
Scena XVIII^a

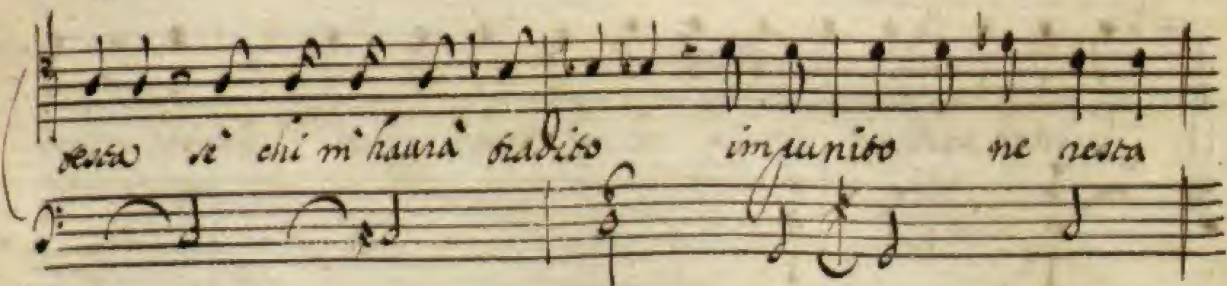
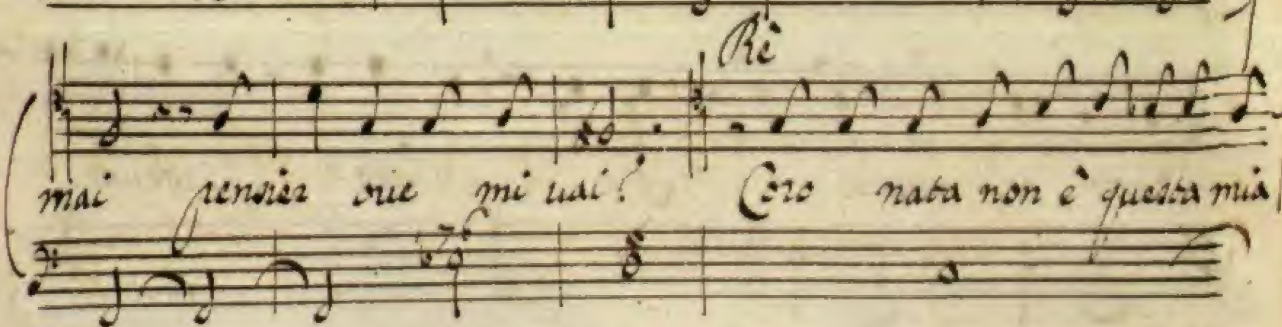
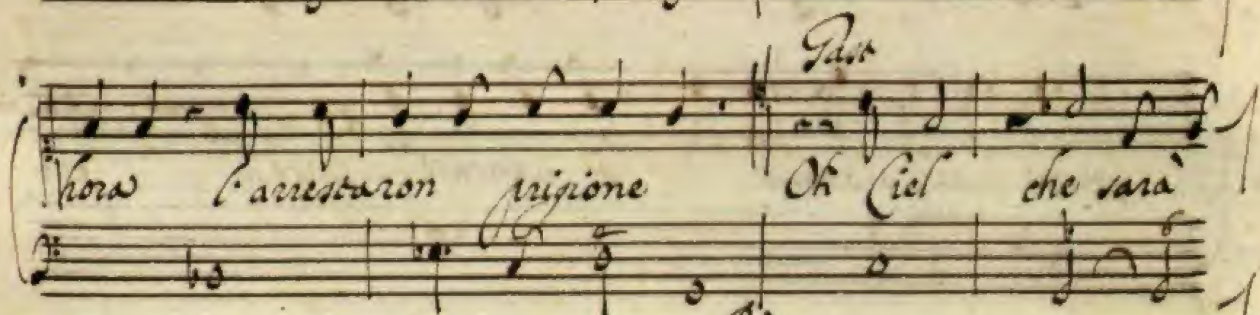
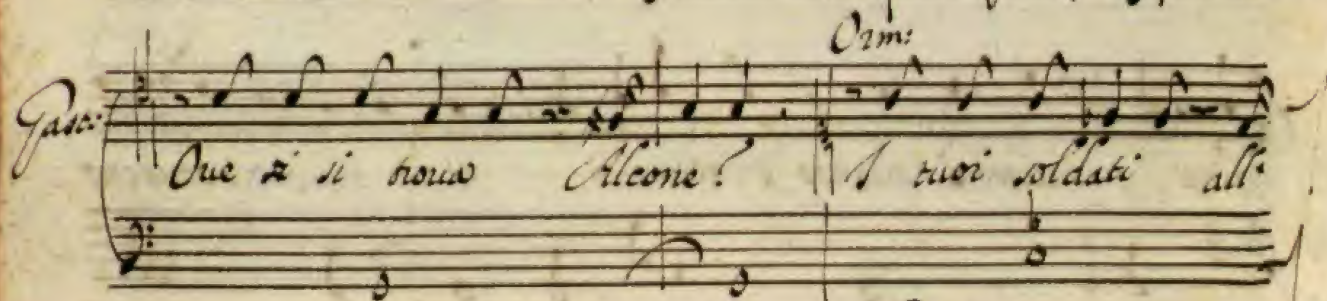
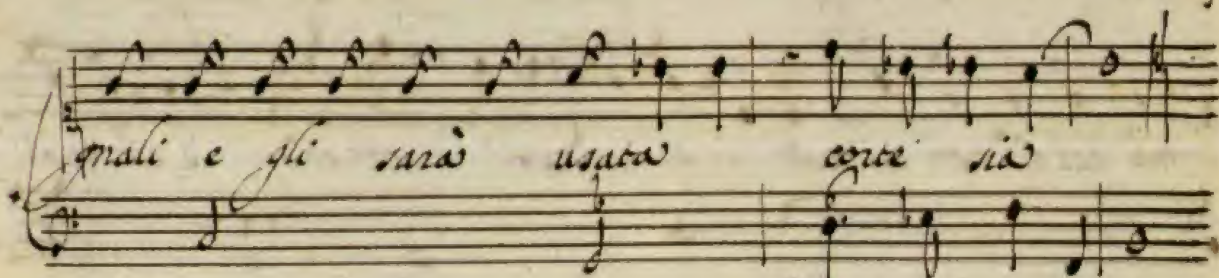
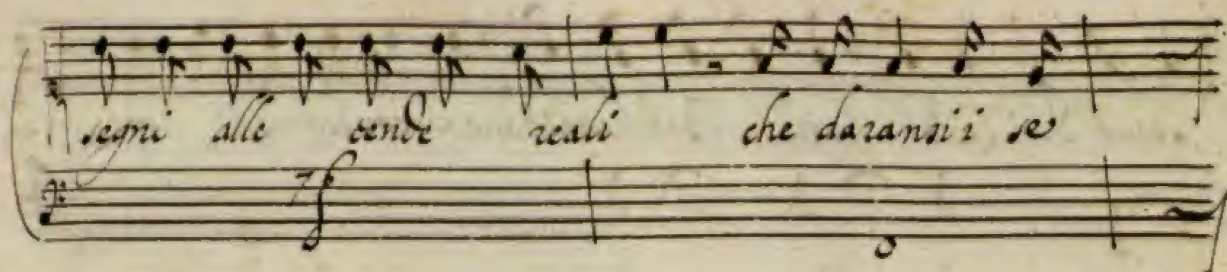


Alarco & imed^{mo}









D. Gastone

Re

Orn:

Mio Re? Taci signori signori ah non ue

dete ceco di Clio il reuo che per l'anide

Zolle uelore come ceruo corre uerso di noi padio e

molte Cingetelo guerrieri anestate lo cotto

Varco Siatei ben ritro uati ualoro si soldati e

Gene e che uolete con scarmi intorno e farmi tanta

festa che cerimonia è questa? Legarmi! Ah mi la

sciato almeno in libertà sin ch'io mi onuti honorati quez

Orni:
rieri del Ciel u'aiuti Volgi la faccia in là non

Alanco
uedi ch'hai presente la Regia Maestri So chi

doue ch'imi io uò prigione ce ho di dietro il Re

Ri
Onde uieni? oue gisti? con chi con qual di

Alarco

regno

incognito

partisti?

Ahora

l'intendo

tu per saper il vero

con mi fai piuar di liber

si

Ma pur sia con tua pace

e

mera uanità

Al Re' dir le bugie?

Guardimi il ciel concedi ch'io mi di

regli de salati

panni

e come sia la mia persona a

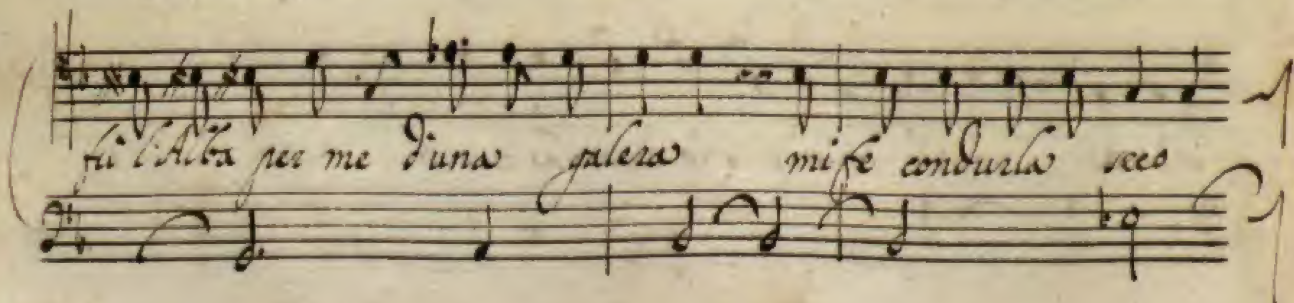
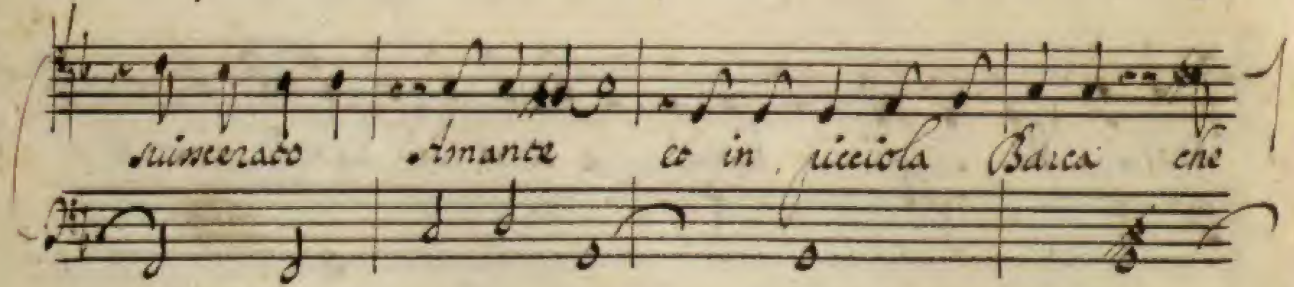
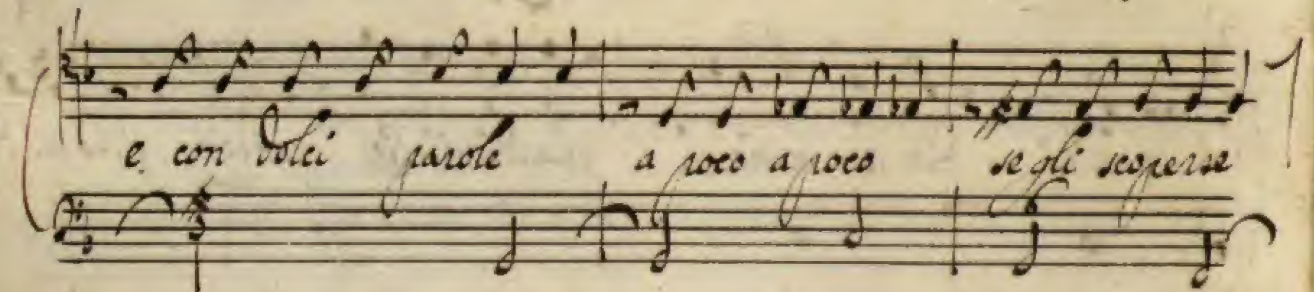
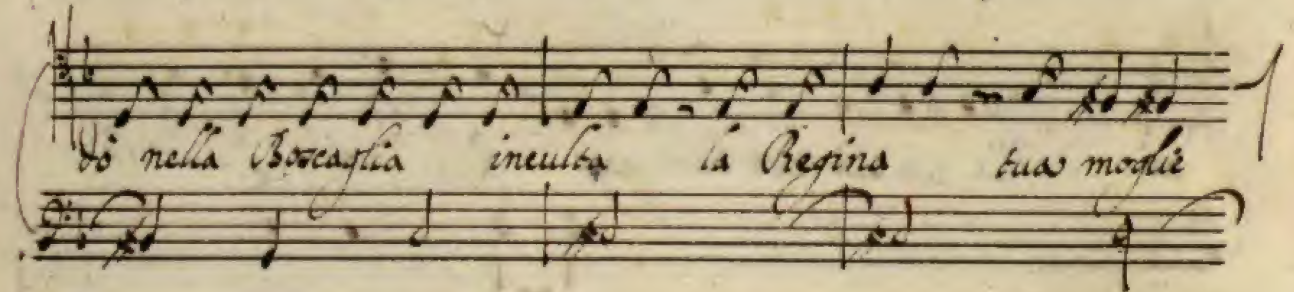
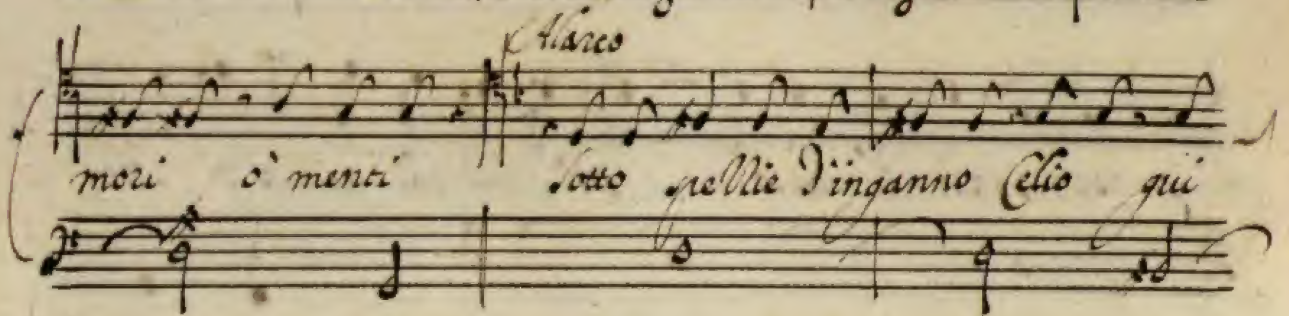
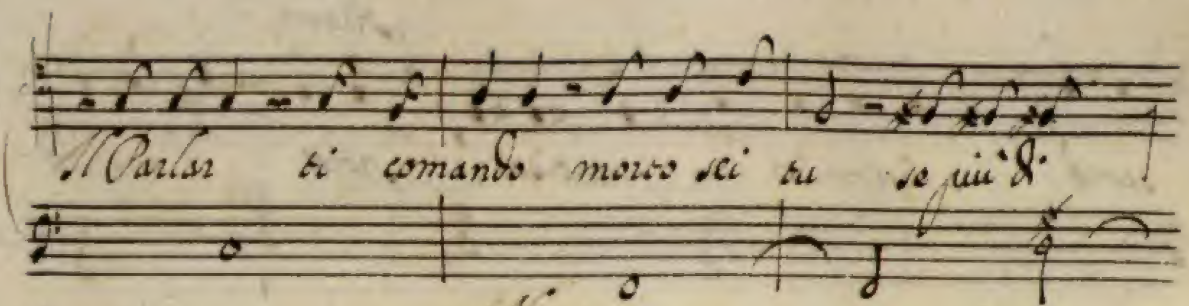
sciutto

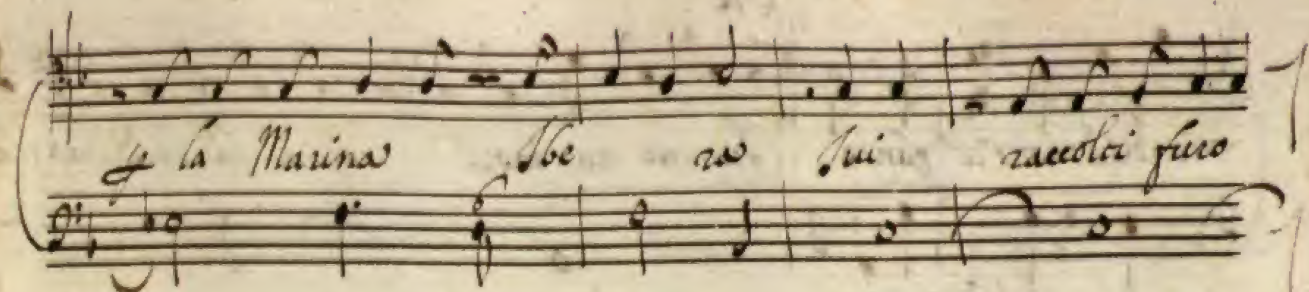
posio morir

io non la canto

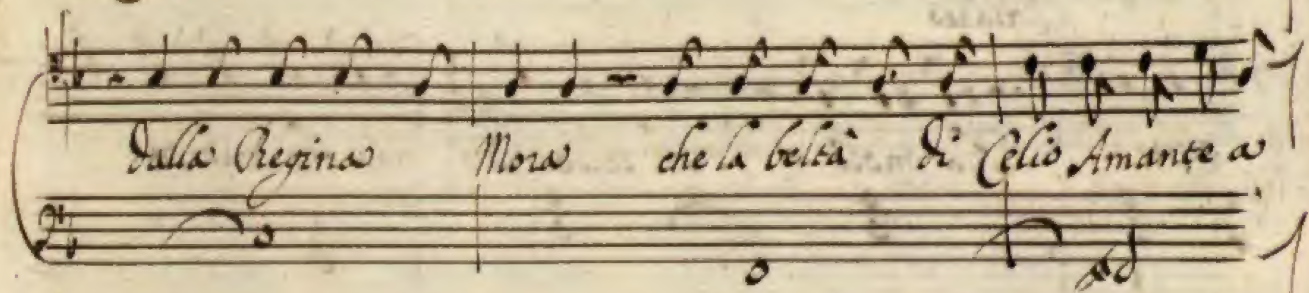
tutta

Re

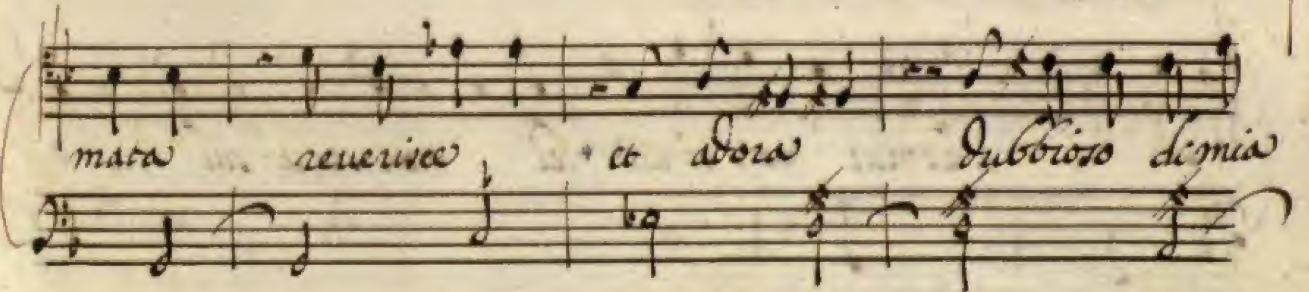




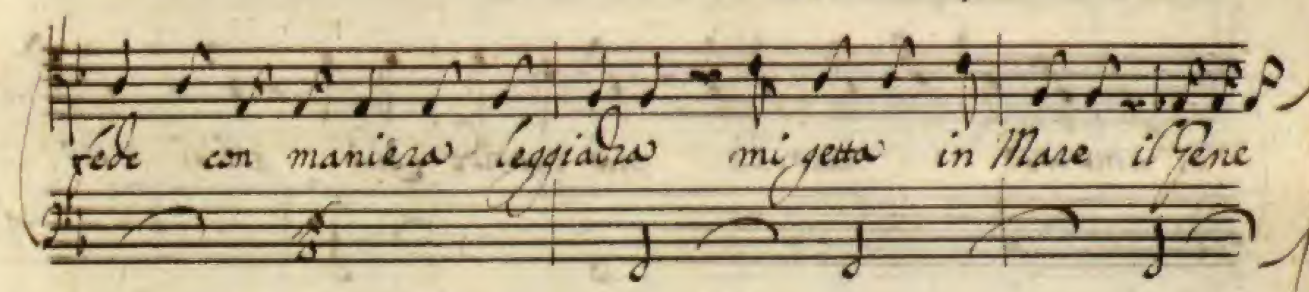
la Marina Ibe ro lui raccolti furo



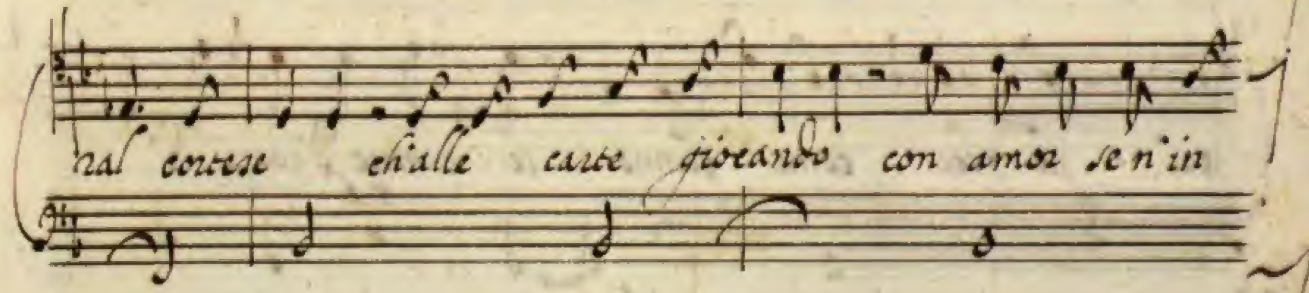
Dalla Regina Mora che la beltà di Celio Amante a



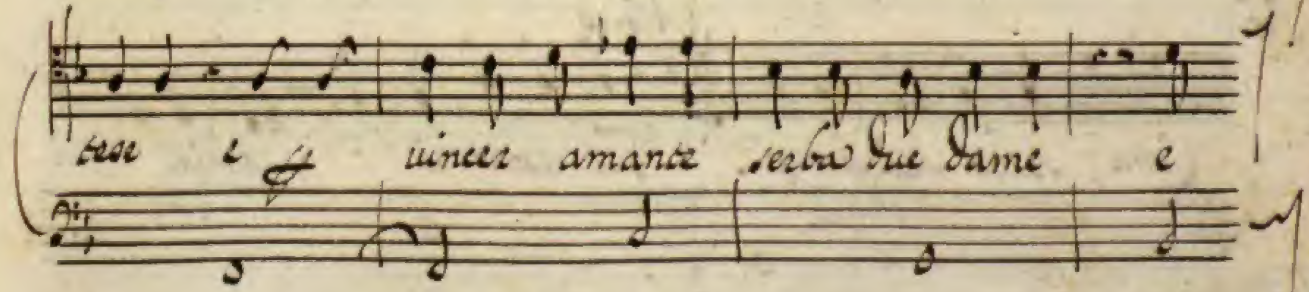
mata reuerisce et adora dubbioso degna



vede con maniera leggiadra mi getta in Mare il fene



nal cortese ch'alle carte giocando con amor se n'in



tesi e uincer amante serba due dame e

Re
manda a' mon u' fante. Dunque tra mori stami la tradita *Re*

Alarco
gina? Tra mori al certo ando' ma che tradita

ra a'fermar non siuo' lei non seye sul primo

L'amoroso negollio ma' quando Celio poi si disce

piu' la fece come fanno le donne d'hoggi d'

Re *Alarco*
Come saluo qua' giungi? Tre peccatori amici mi

viderò da lungi questi monti a pietade d'un

miserò natante che gridava merce fino alle

stelle di Barca uscìo e mi salvò la pelle

Cant.
Caston l'armi deponi signor sono innocente

Re:
tempo è quello onde si coga il vero

Cant. Re:
a grado a te presento Prendatela alean di voi

Cant:
Ah signor questo brando se non forte almen fido

desta Real non dirmi a te l'afido *Alarco*
Signor

deh per pietà signor ancolta non mi lasciar legato

da queste dure corde me ne uò sì o no a quanto

al mio pregar l'orecchie ha sorde *Alarco* suenta

rato per tutto s'io non guerra, poco dianzi o me

uato fortuna in Mare hor le disgrazie in terra

Orm: Dolenti non occorre quel silenzio uel die

che uai uigione in torre Alaro Almen fia cantiquai

adui io in secute perchio pona ascu

garmi questi panni ch'ho attorno cacciamenti nel forno

Scena XIX^a Don Gastone

Gastone Qual astro portentoso a miei danni so

urato in qual infuato punto menturato quer

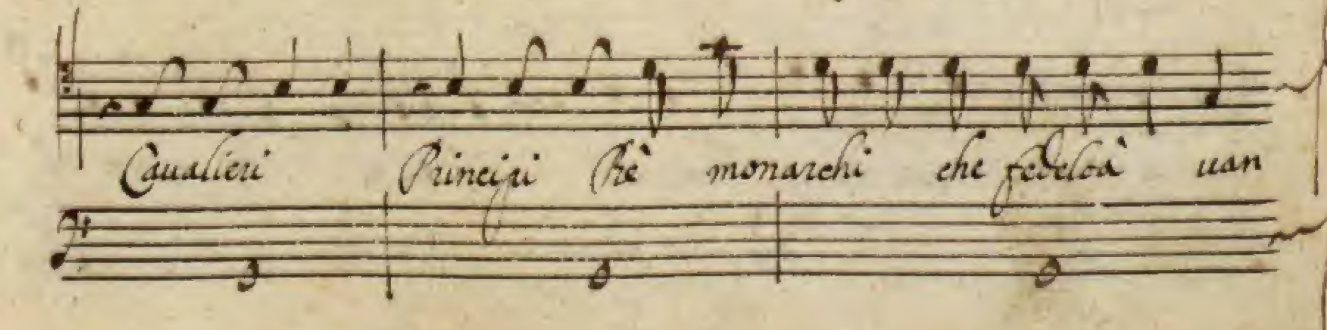
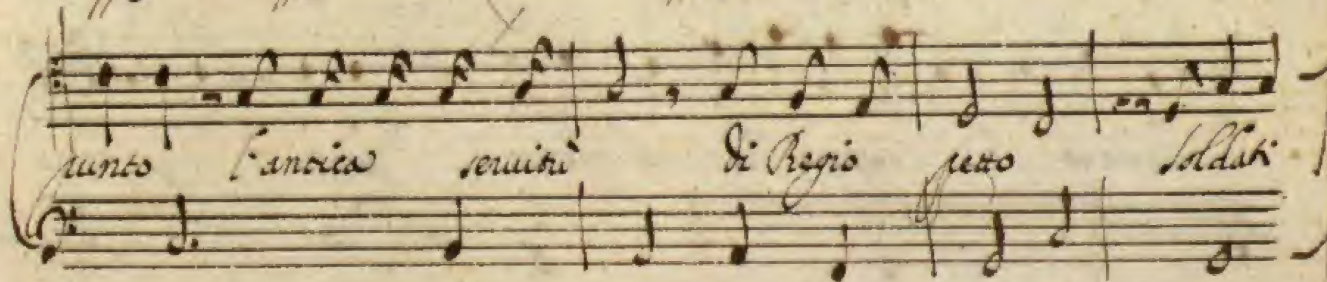
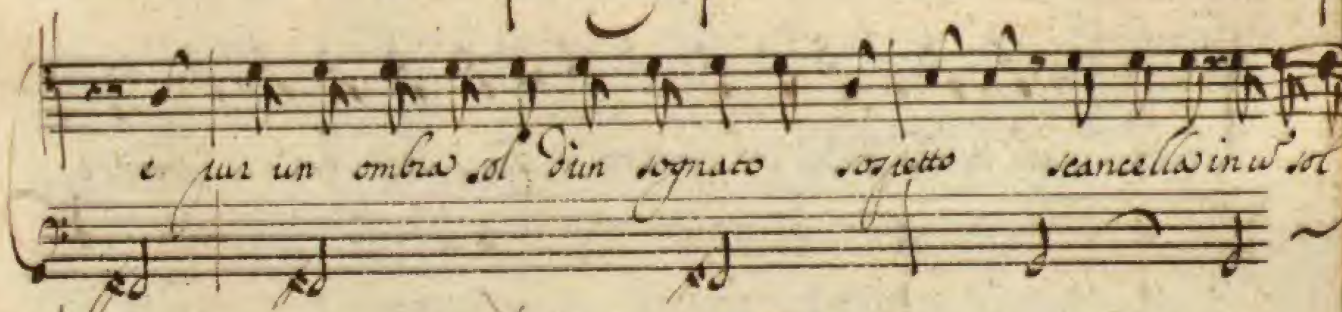
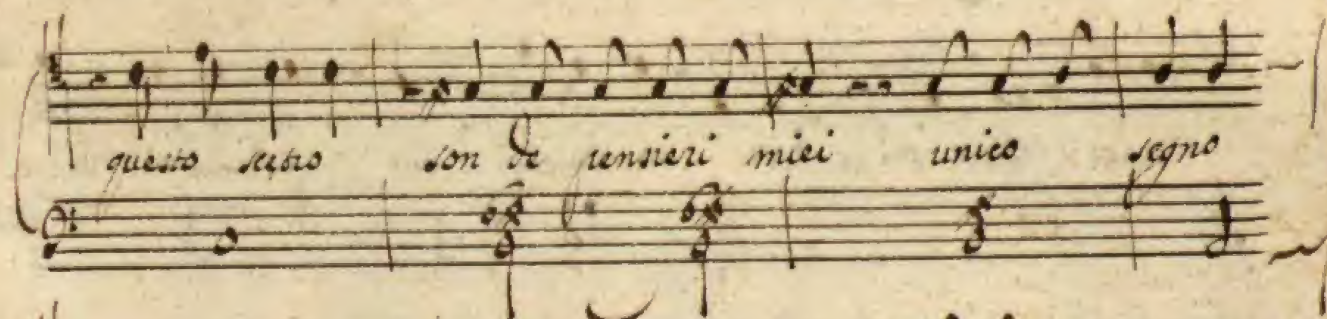
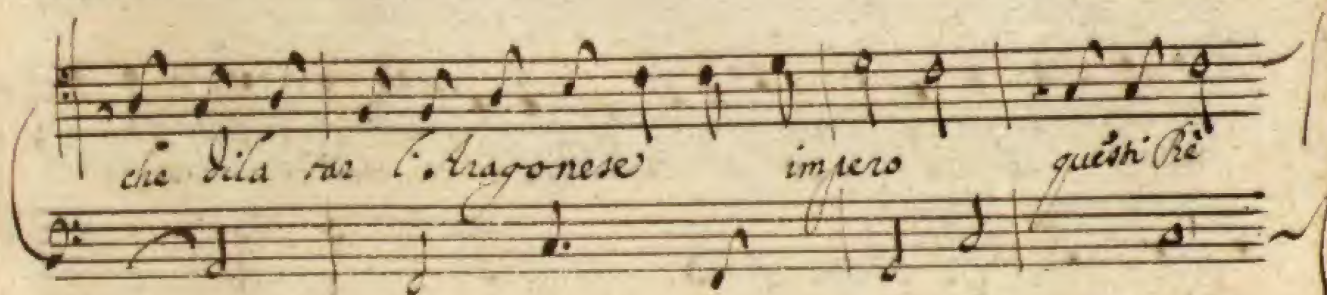
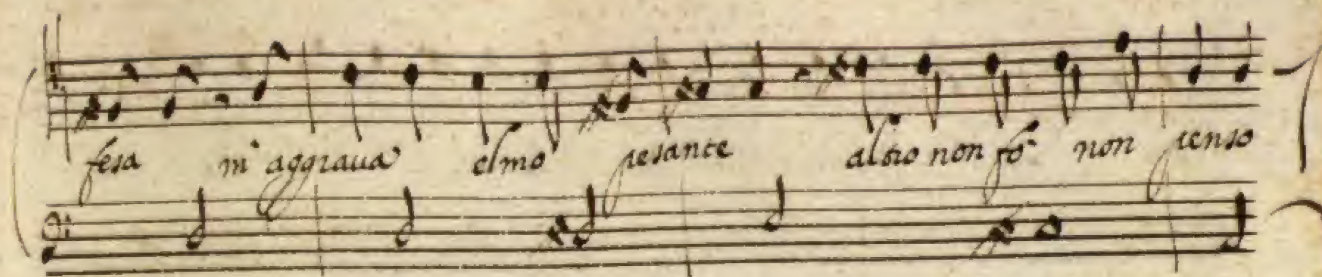
uero al mondo uenni onde mia fedeltade deuia per hader

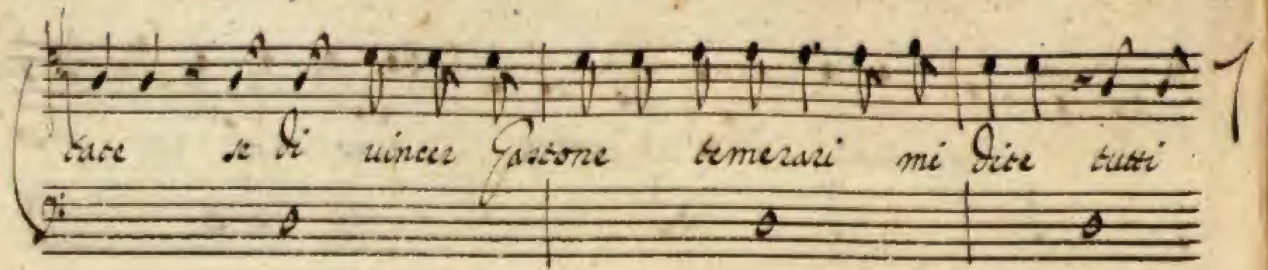
mento euer dannata non si può di più fida l'isterna fedeltade

ta di questo core alla grado homicida da rigori di

Marte per la regia grandella ben cento uolte e cento il petto of

forsi hoggi il canuto crine per la Real di

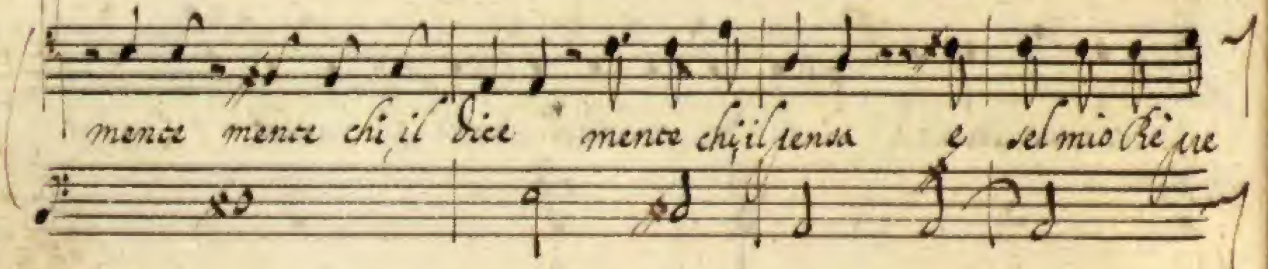




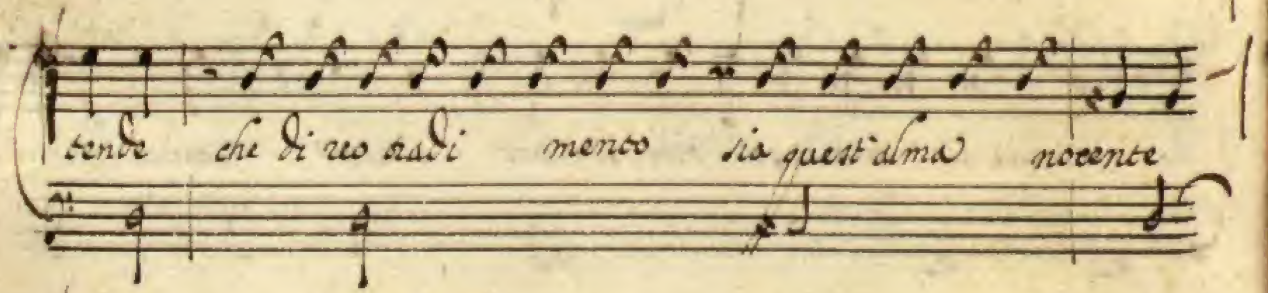
dice se di uincee Gastone temerari mi dice tutti



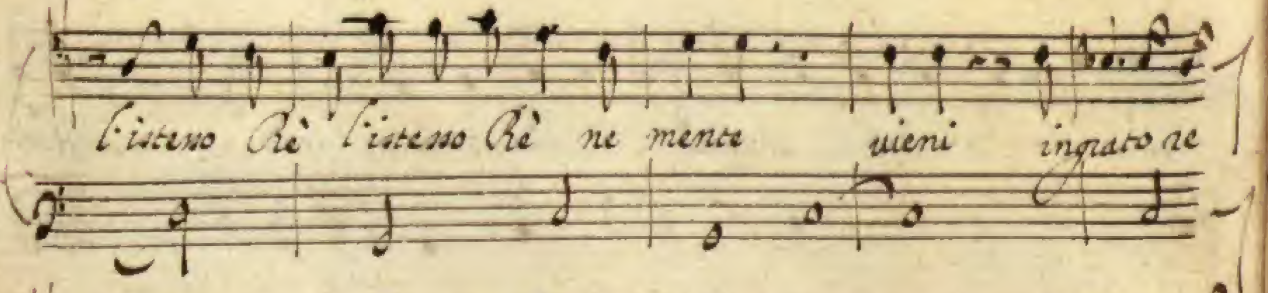
tutti mentite lo traditore traditor gastone



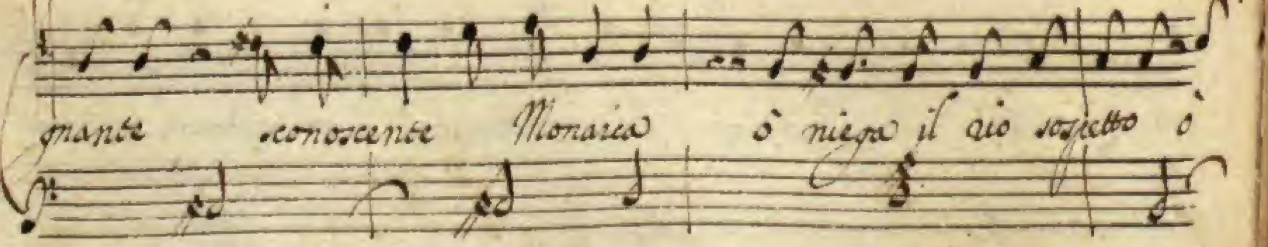
mente mente chi il dice mente chi il pensa e del mio Re pre



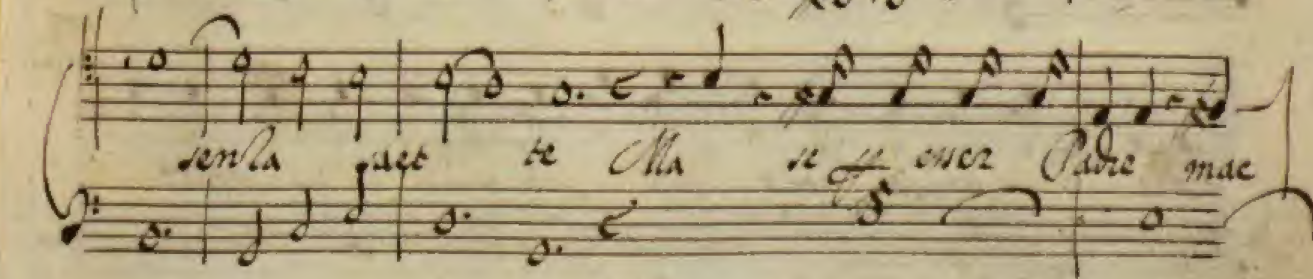
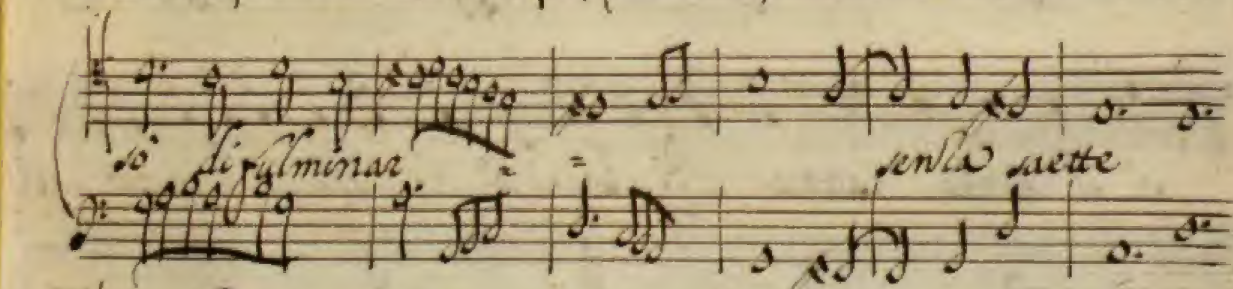
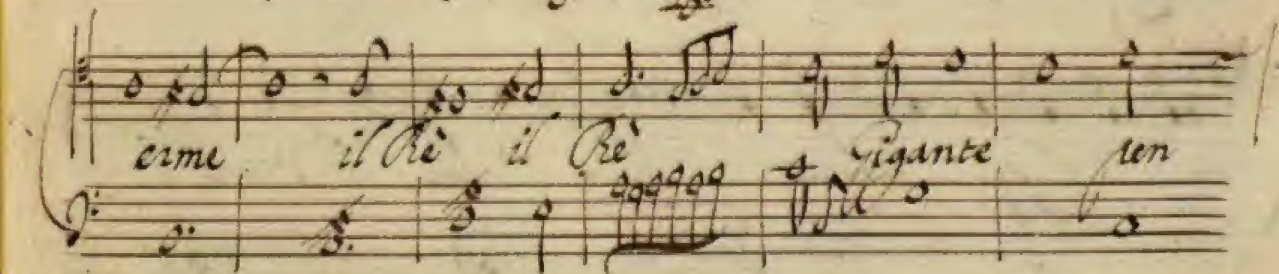
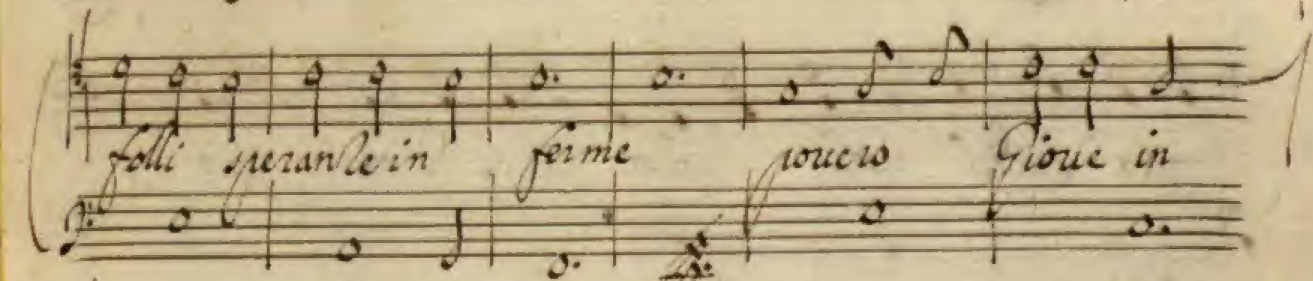
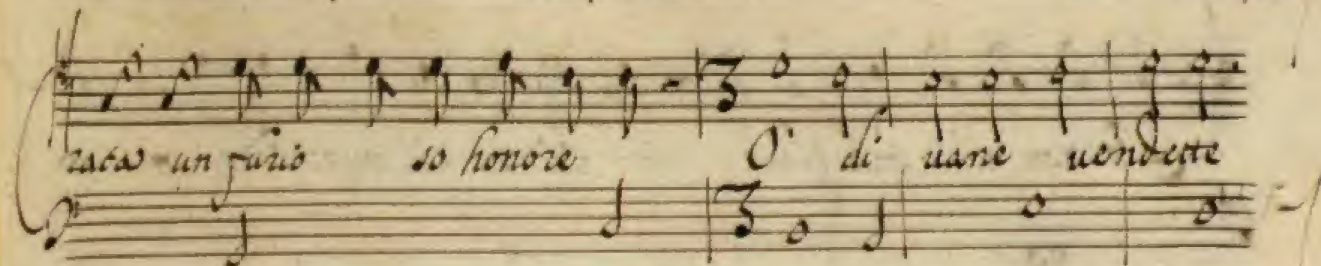
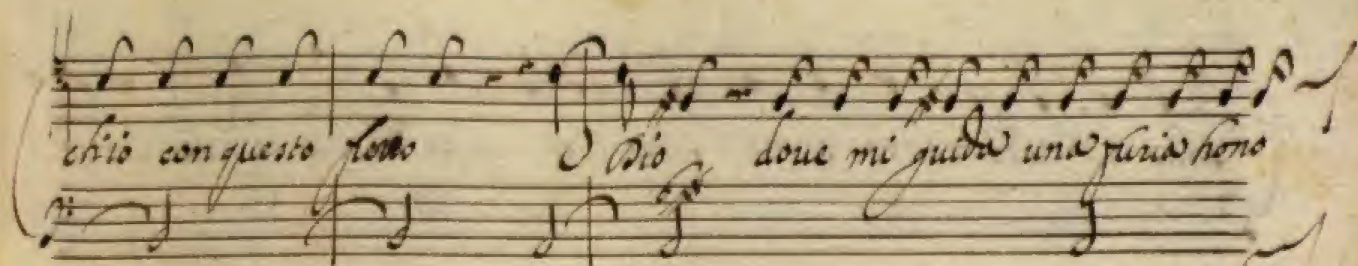
tende che di reo radi mento sia quest'alma nocente

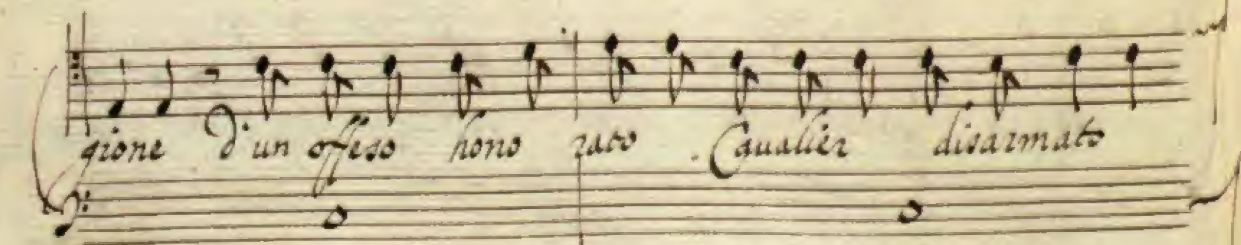
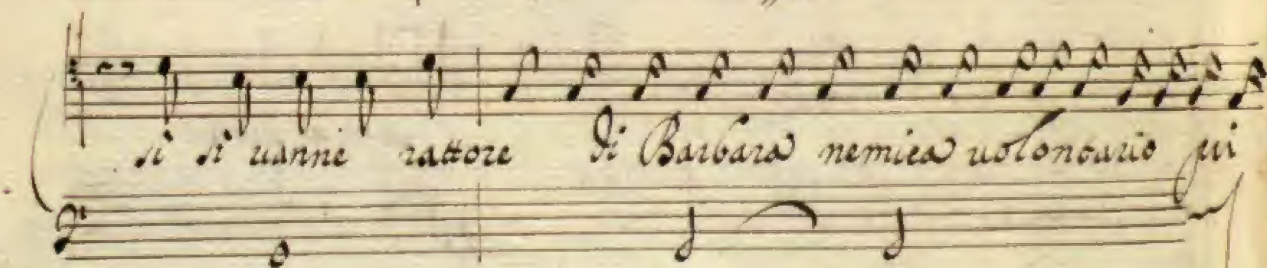
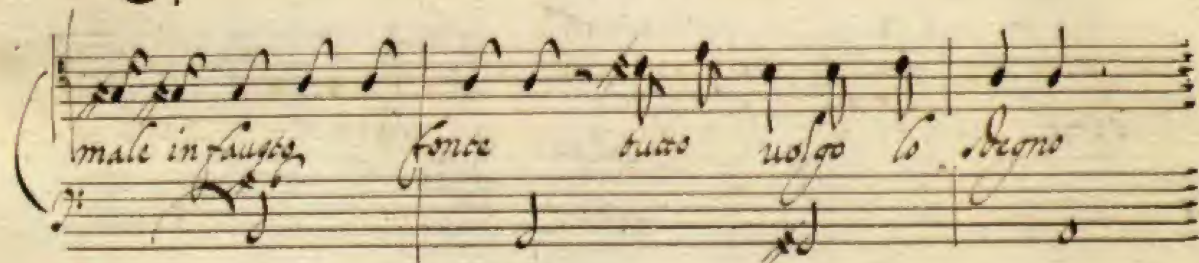
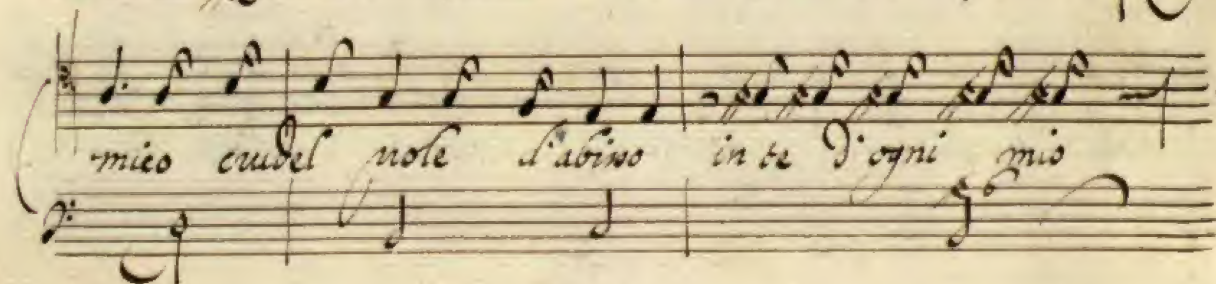
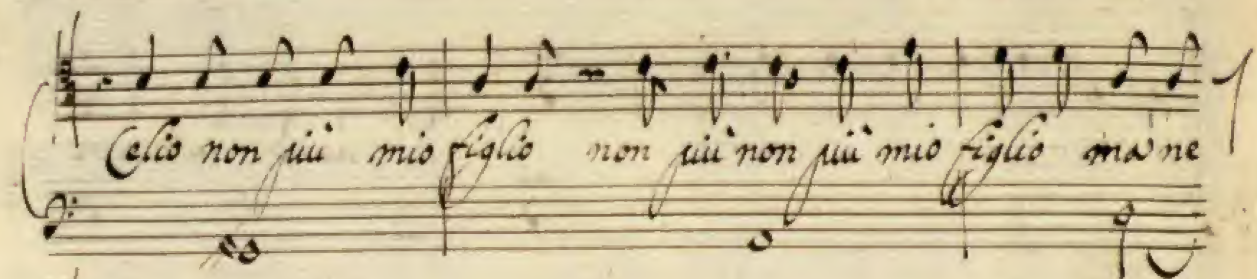
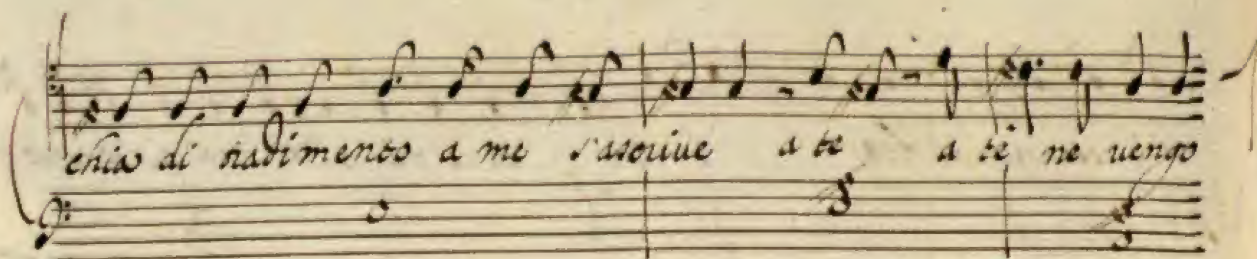


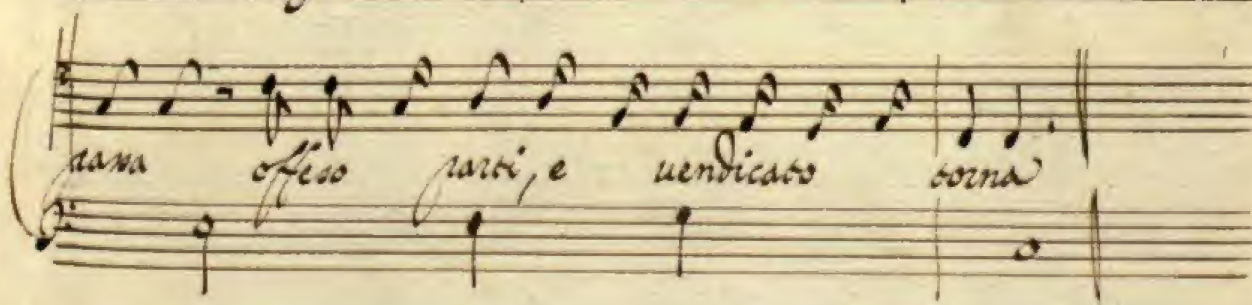
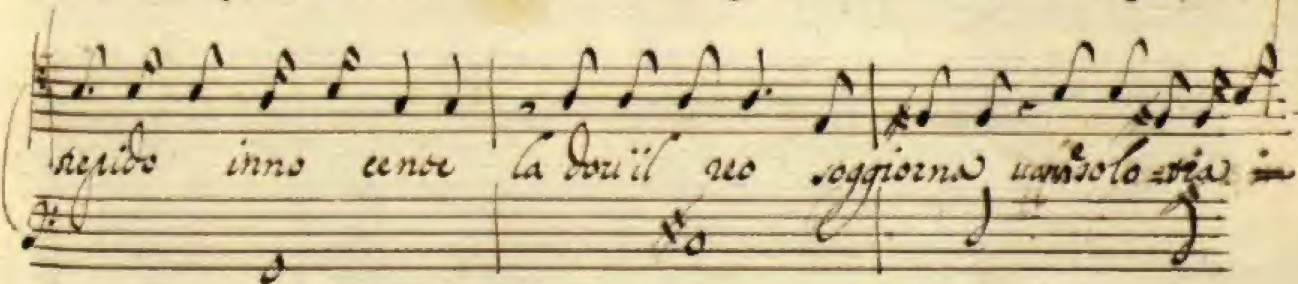
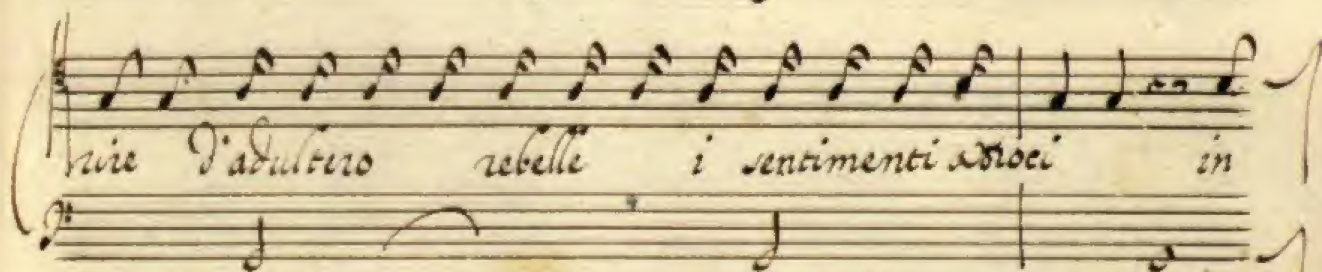
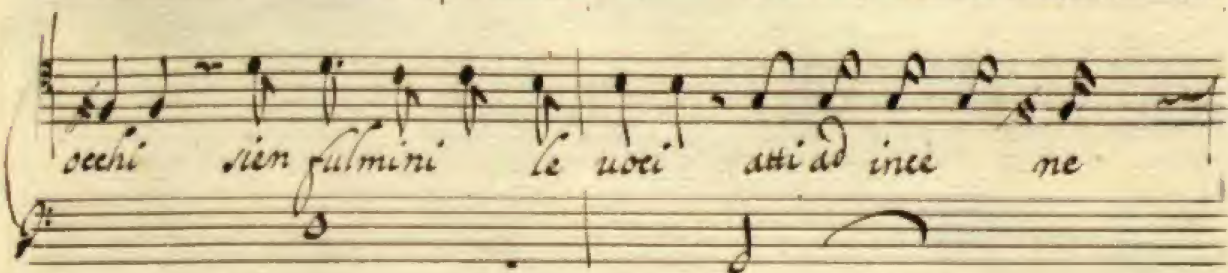
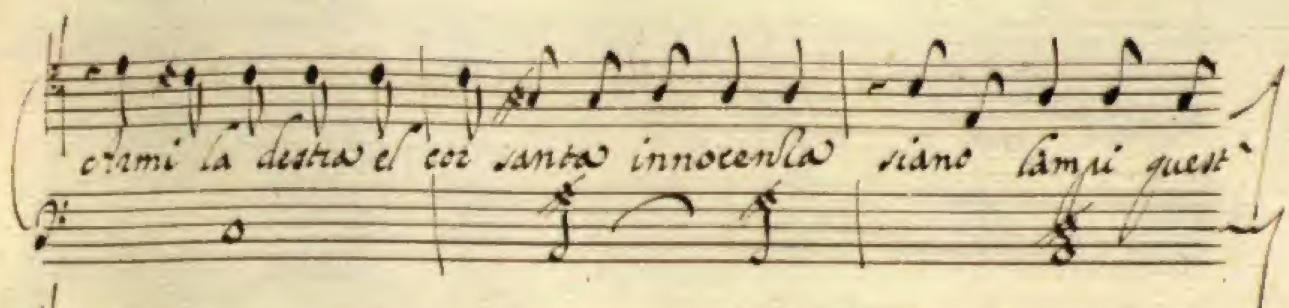
l'istesso Re l'istesso Re ne mente uieni ingrato re

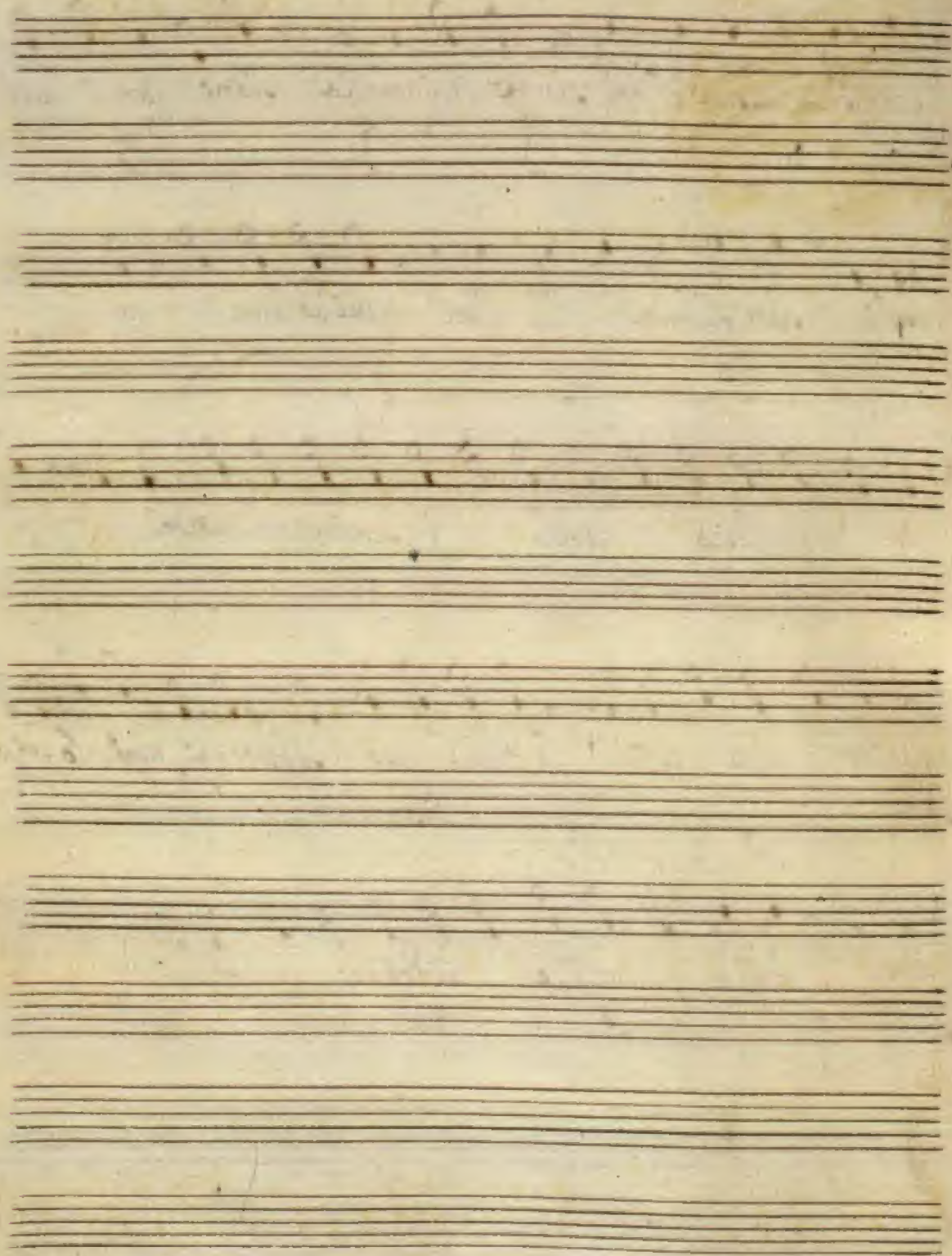


gnante sconoscente Monarca o nega il mio soggetto o









De Solo. Acto 3.^o Scena Prima. Loco 1.^o Languorini di Gio. Simon



sarà il trono del core o' come fulmi-

nanzi a' gl'infocari spietati chiede vendetta il mio tradito honor

Già già per dar l'ultimo al traditor in degno l'anima - mio

Regno gacirritò ad una o' uindice fuoco al suon d'orrida

tromba, pueglia un cabbino degno e' sol serage e' vendetta per ogni fibra

il cegio sen airbimba o' dio in qual eside a' danni d'an'cegnante

s'udi' già mai più d'ora - bel fatto disfar l'honor e il regno in impura Ra-

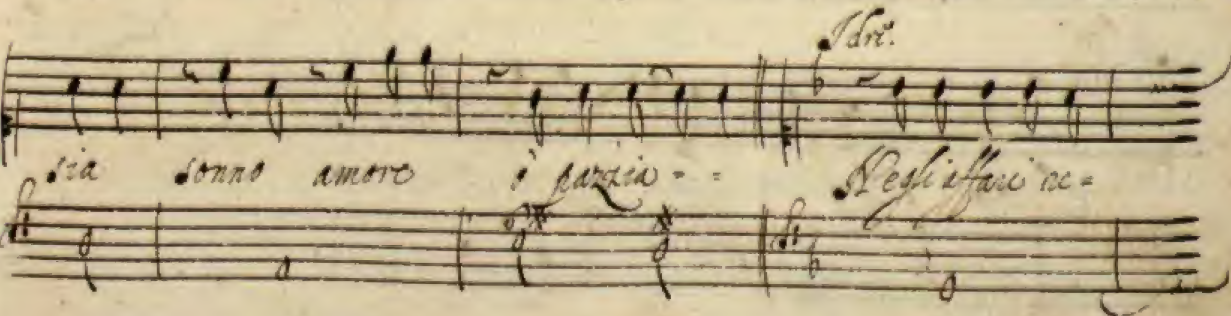
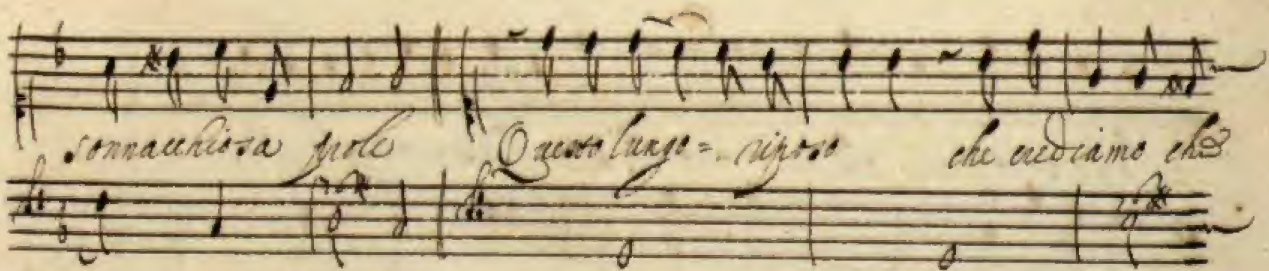
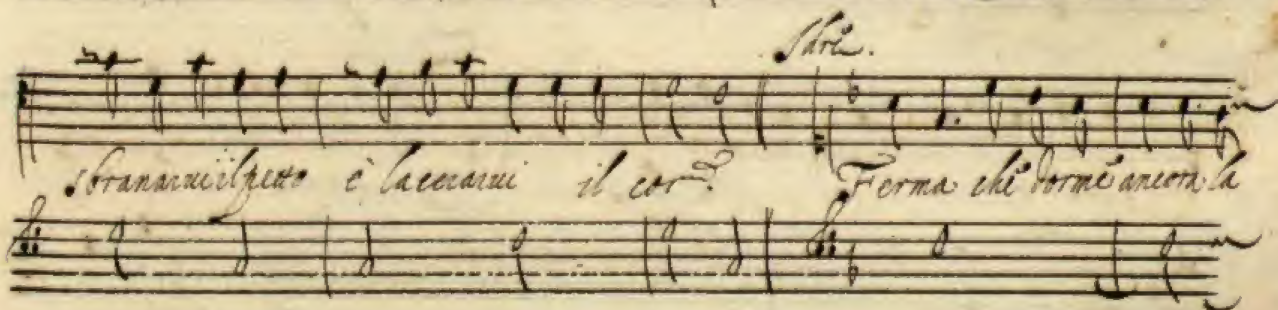
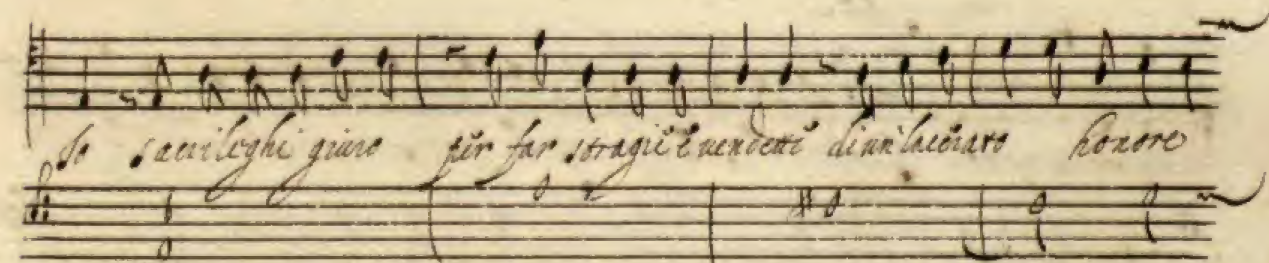
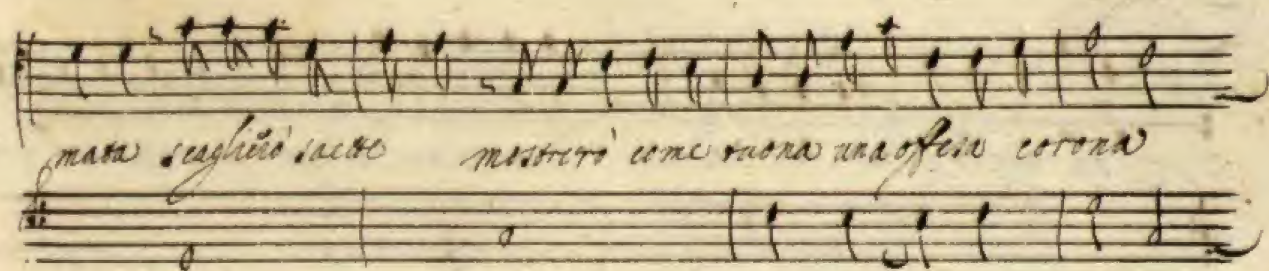
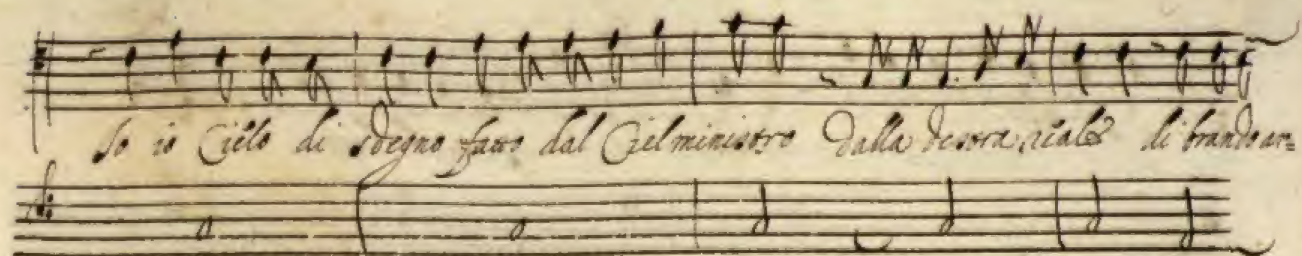
gina an' General re tolle una meglio an' uanallo e ancor gli.

sopre il Cielo e s'al' indegno sesso p' che con l'infame Cielo sia pascoso e dis-

perso non precipita tutto in fulmini con uerso all'ese cranda coppia an-

con risplende il sole ancora ancor gli regge questa terra e re note e in vortice

non l'abomineuol pondo non si donoluo e non si spianta il Mondo.



Loh.
 ali ontracate non voca teu sona la bocca.

Loh.
 E chi meglio de me ontracate pui questa aita dà puto queste piccioli menbra

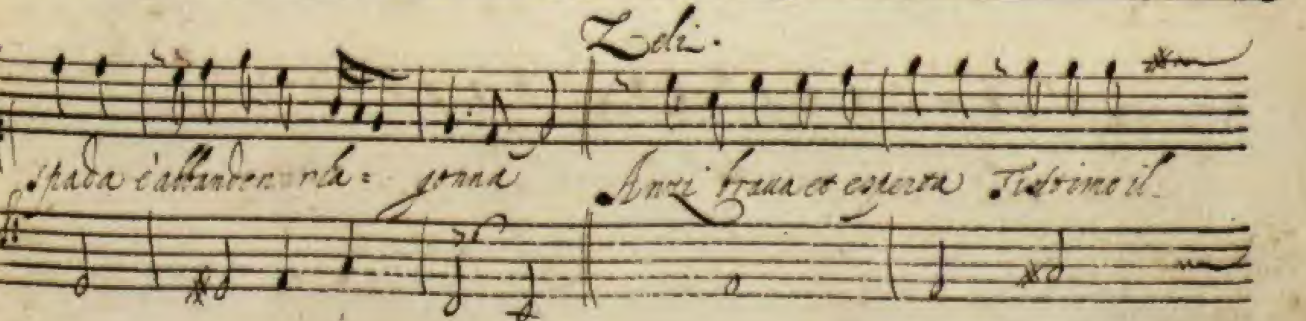
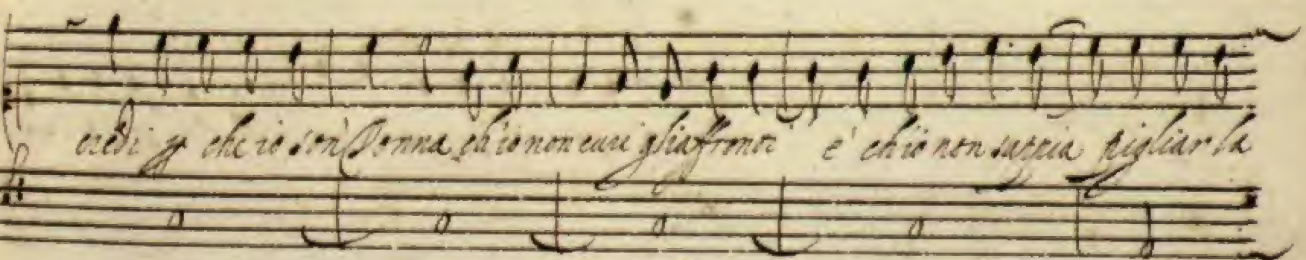
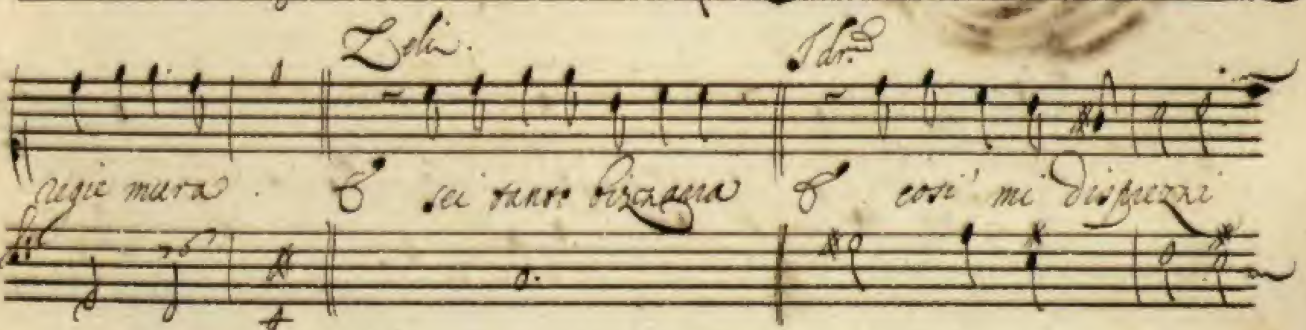
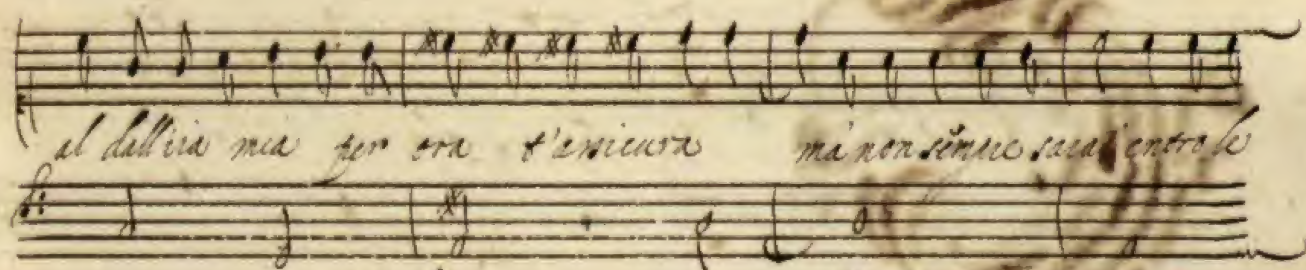
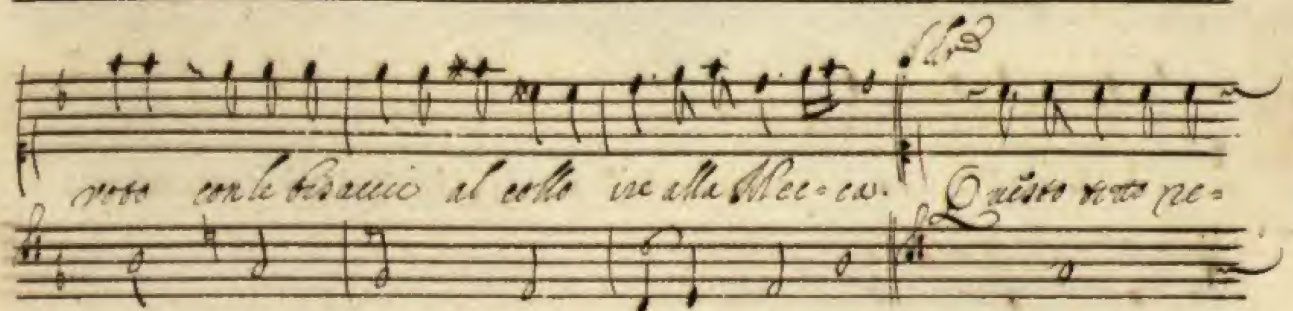
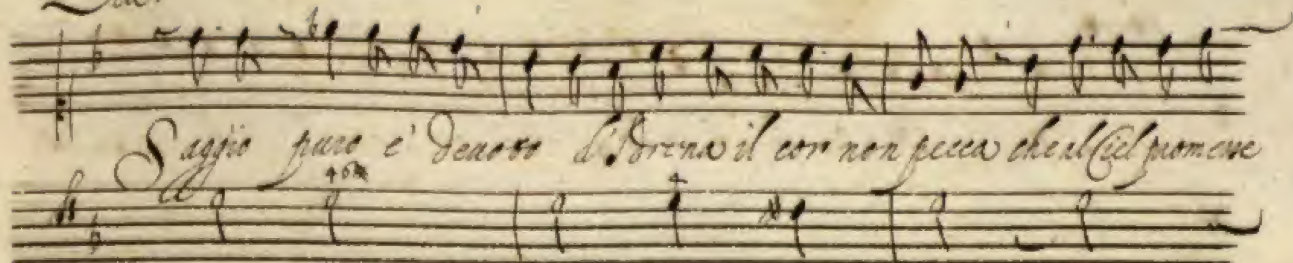
Adria
 ontracate puto. Guardin che solo aggiusta la tua strana insonna lingua-

Loh.
 -curo pigmo ci-gida fura. Dunque tua cura fa il

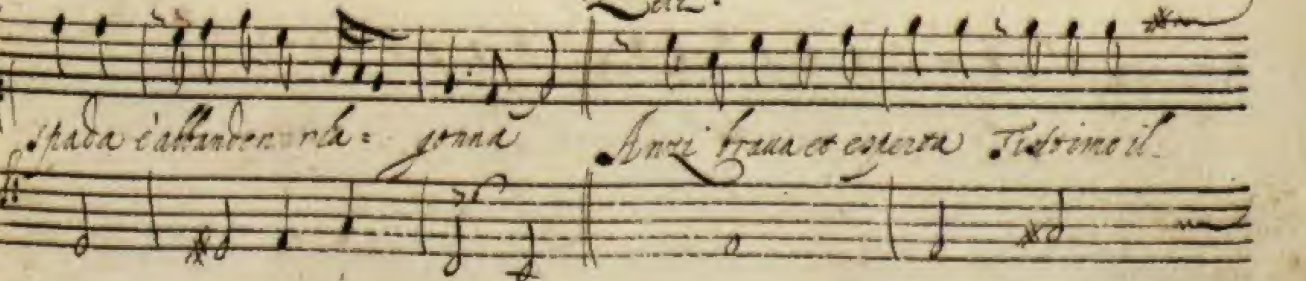
Adria
 languir a me che non troa chi sia fura me-gli-dine.

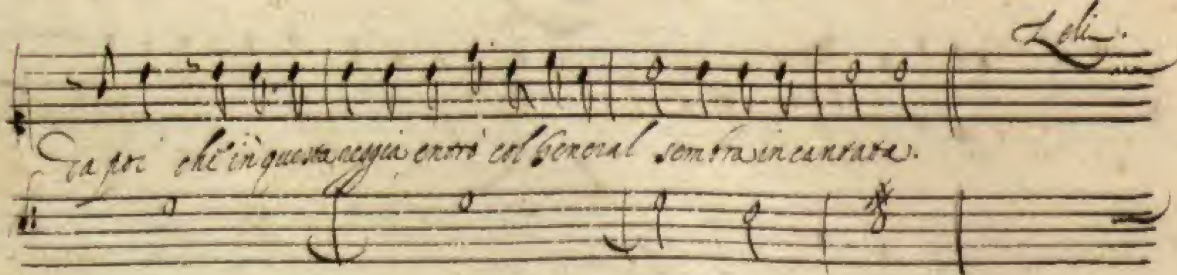
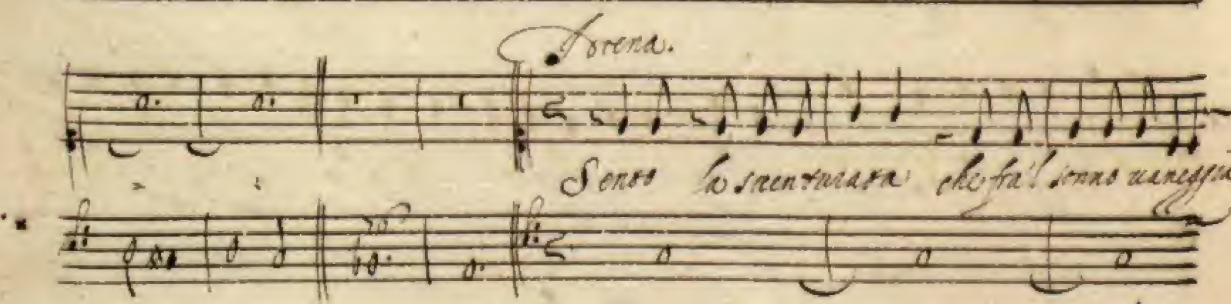
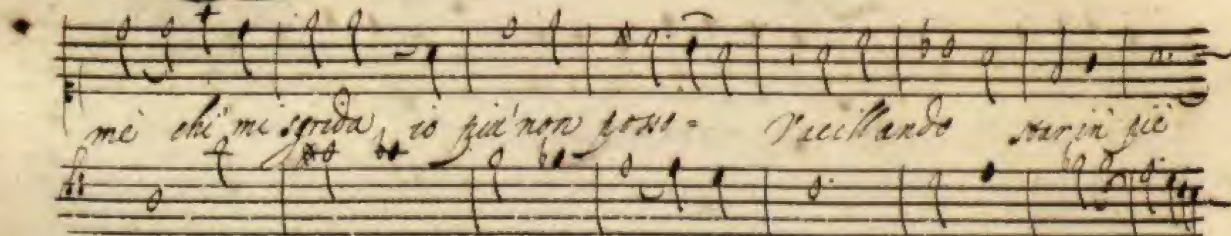
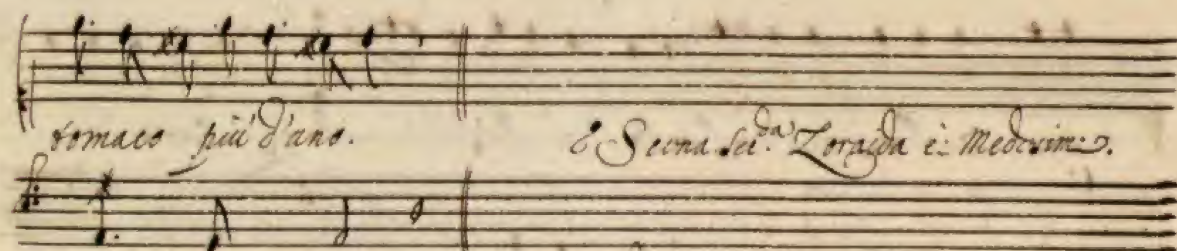
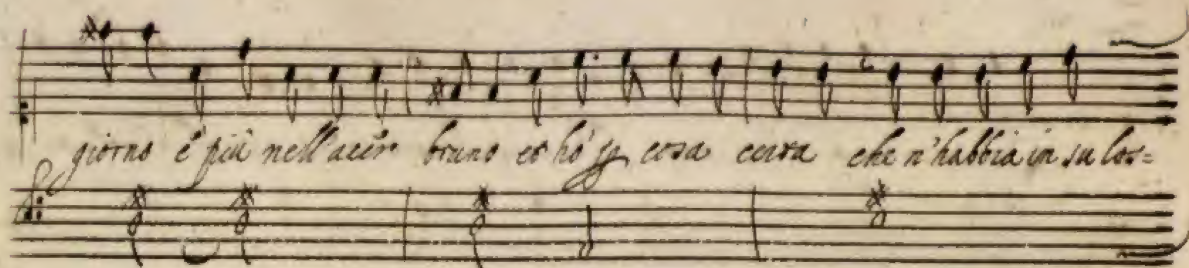
Loh.
 E così si cagiona l'una sopra l'altra.

And.

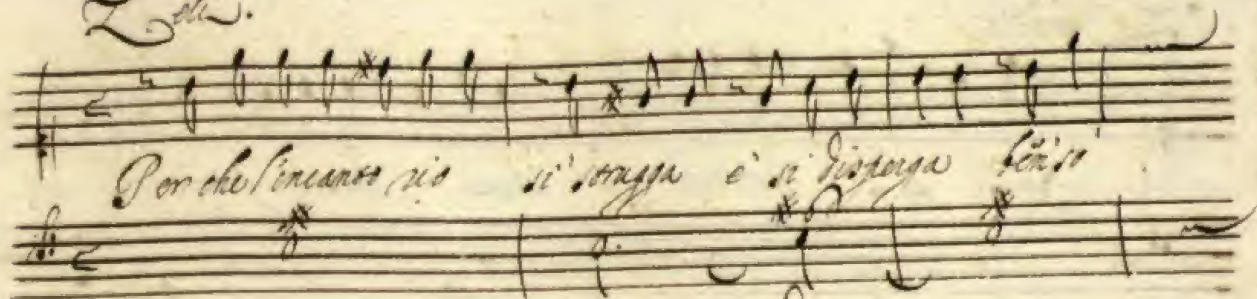


And.

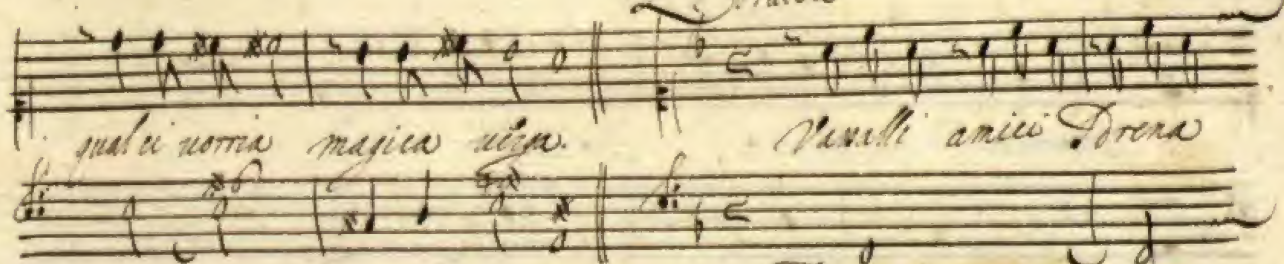




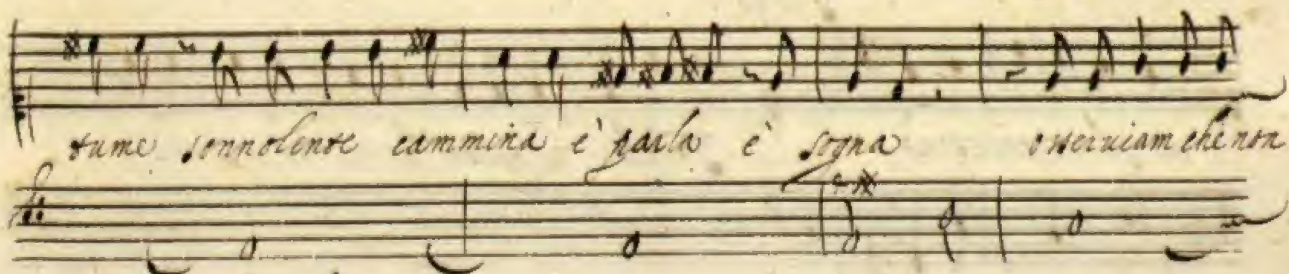
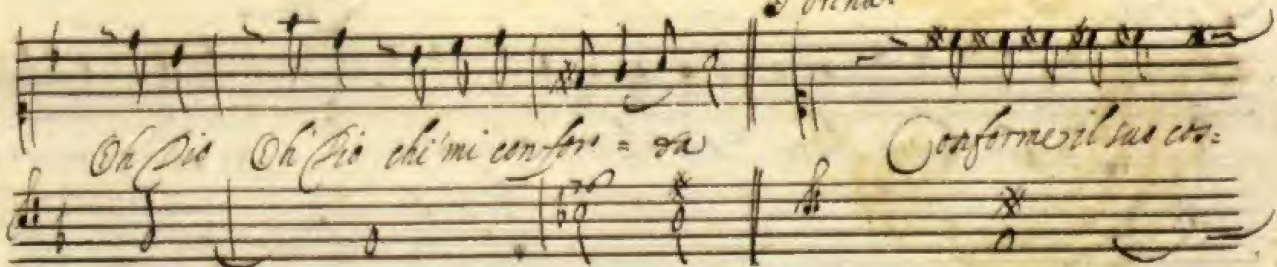
Lola.



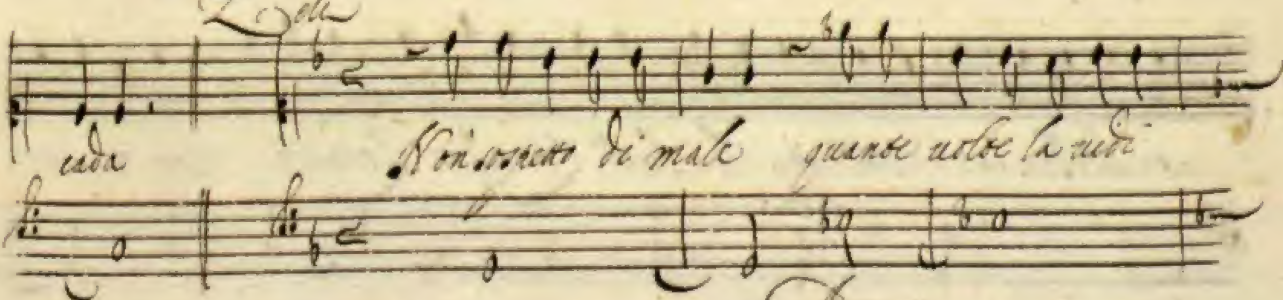
Loraida.



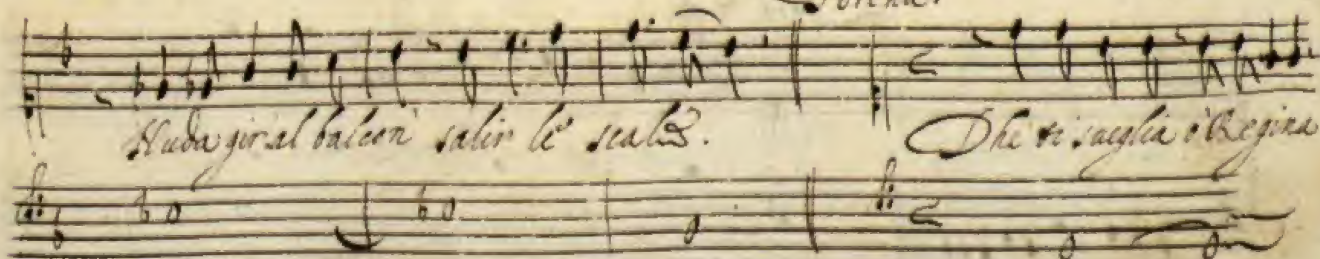
Dorena.



Lola.



Dorena.



Loraida.

Si' si' si' si' i' rudio amici adissi già

morio diaro adorerò

Drona. *Zeli.*

Se ben la voce fresca par che con noi ragioni Si' si' faranno

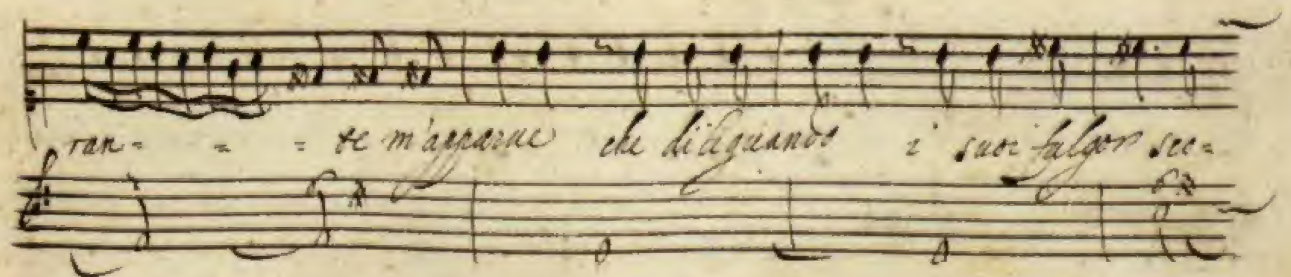
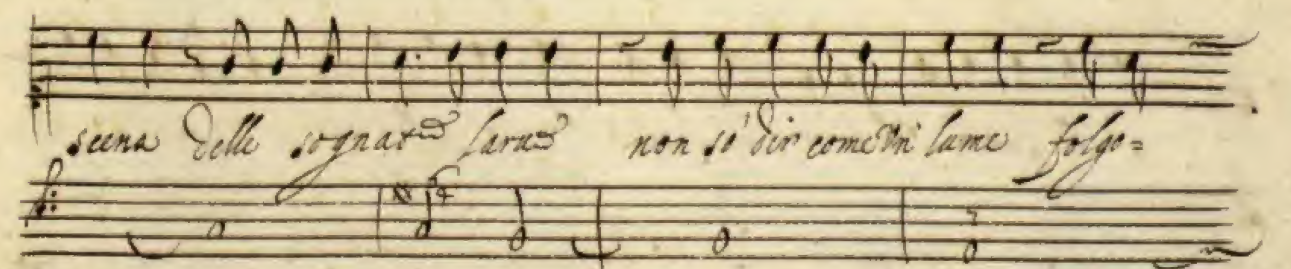
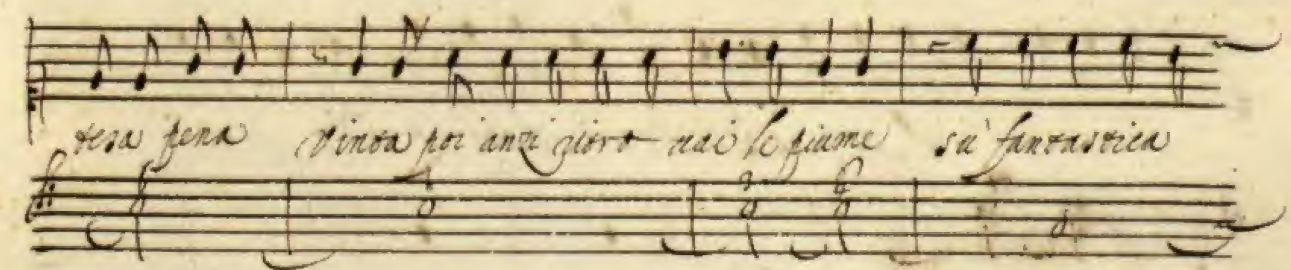
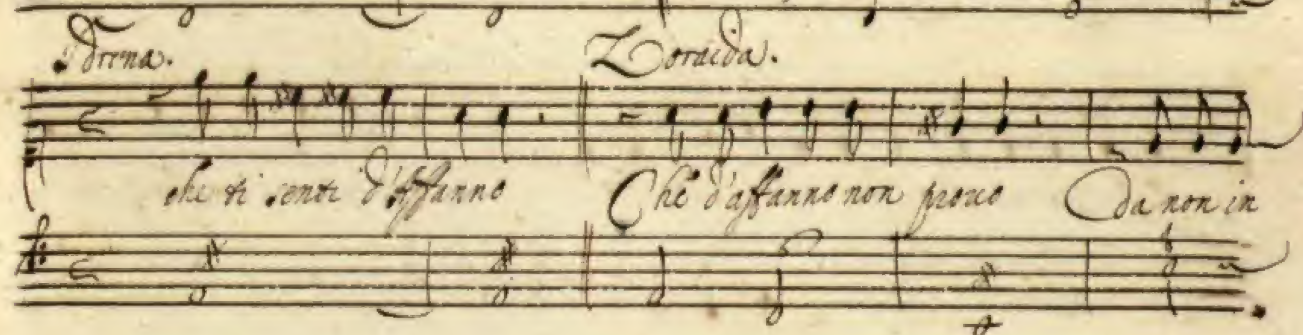
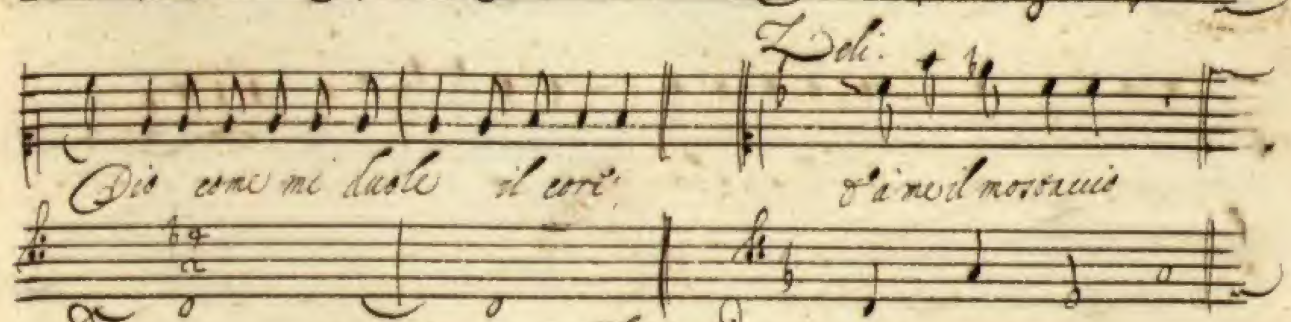
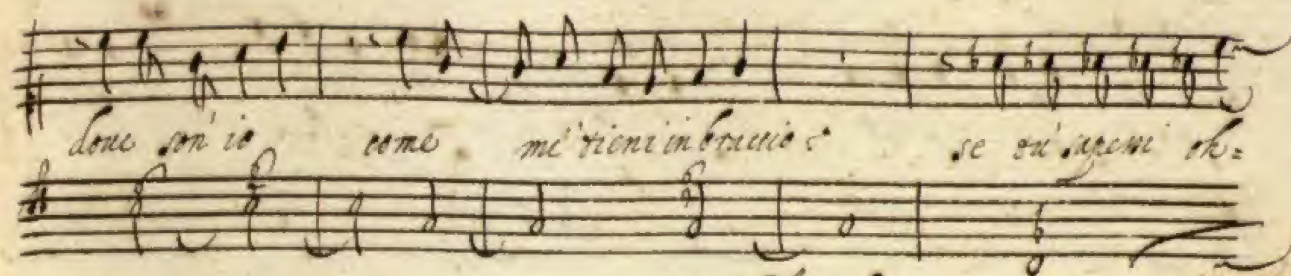
Muna.

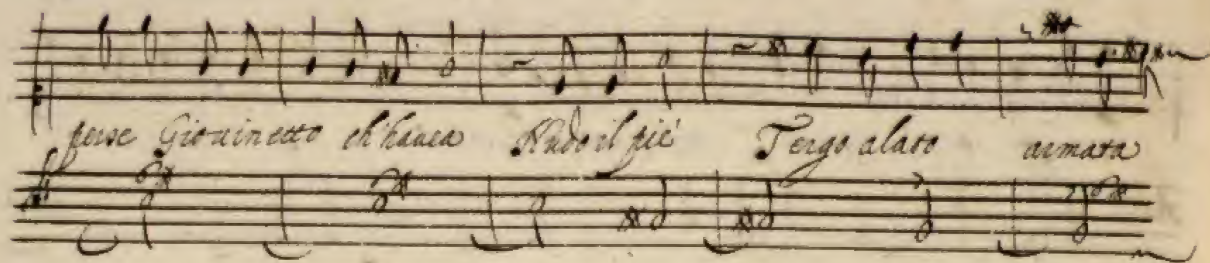
me che ti conosca. Figlia da questi lacu ti risenti

non udi Drona tua apu le laci Loraida Loraida non mi senti

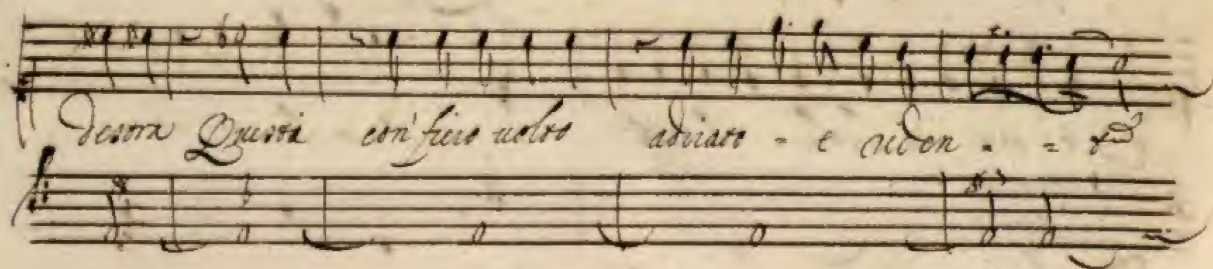
Loraida.

Drona Drona mia sei qui

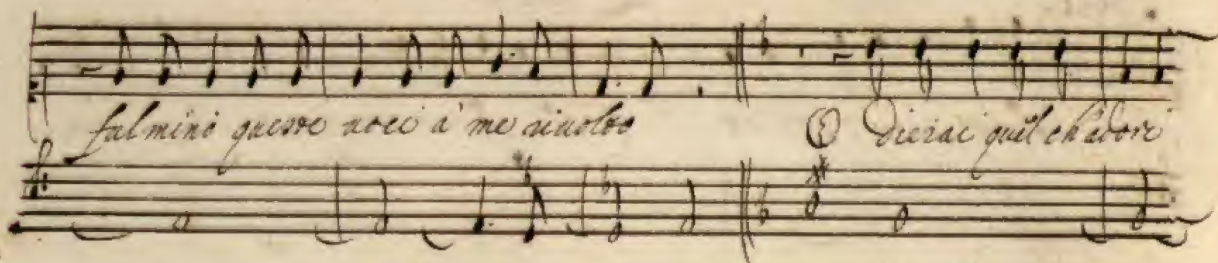




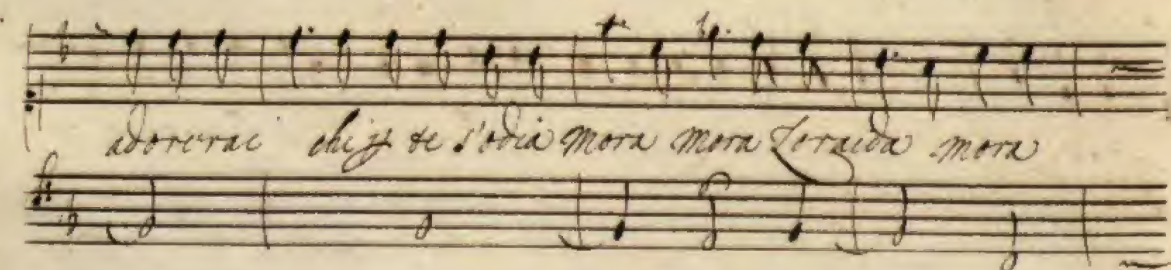
fosse Giocinotto ch'haia Rado il pic Tergo alato amara



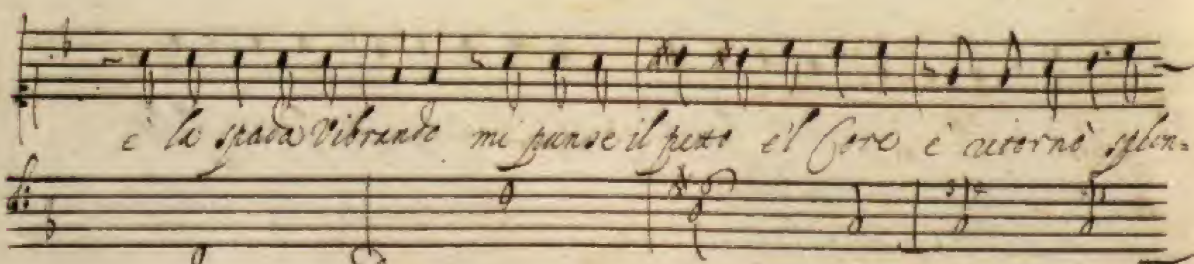
Desora Quora con'fuo uolro aduato - e adon -



falmino questo uoce a' me siuoles O dicrai qu'il ch'adoro

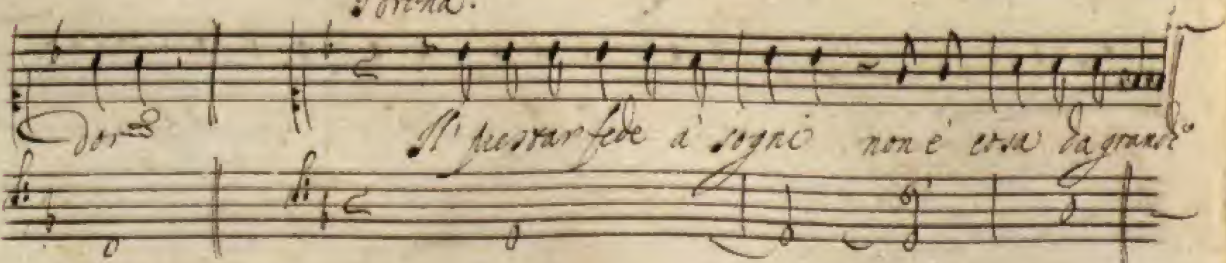


adorerai ch'izz se s'odia mora mora forada mora



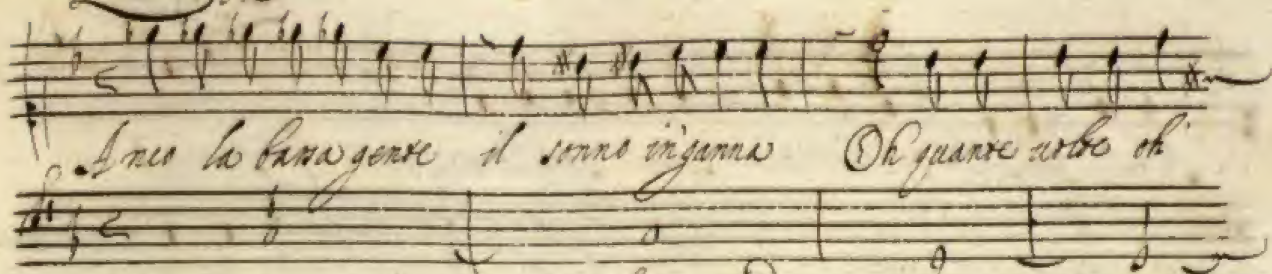
e la spada vibrando mi parse il petto el core e ciorno splen.

Adorna.



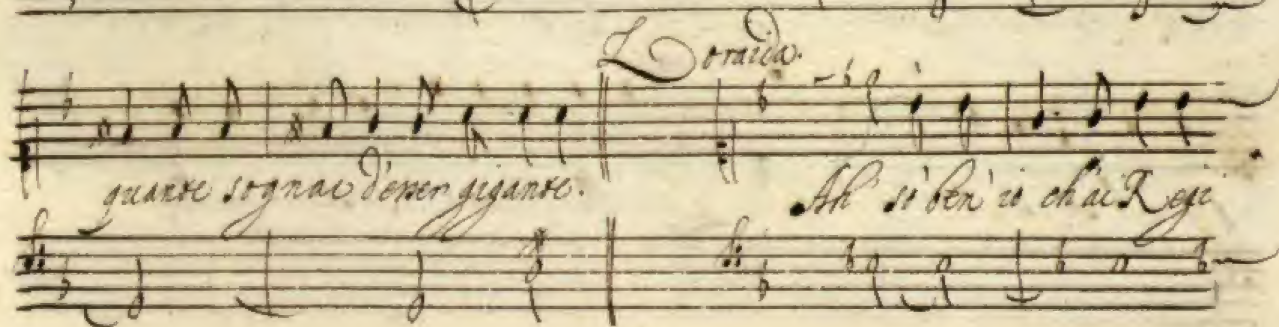
Il passar fede a' rognò non è cosa da grande

Dei.



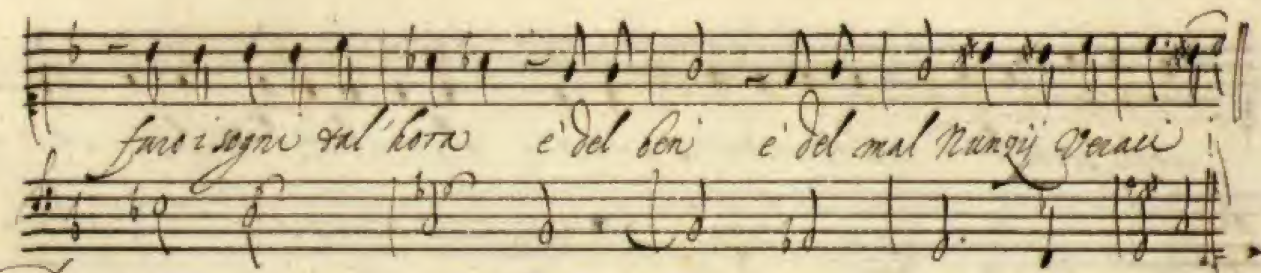
Anco la bava gesso il sonno inganno Oh quante volte ch'è

L'oraculo.



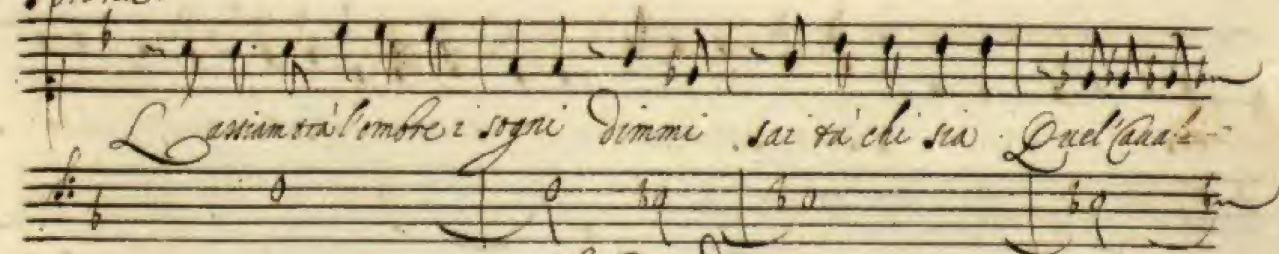
quante sognar d'esser gigante.

Ah si ben'io ch'io Regi'



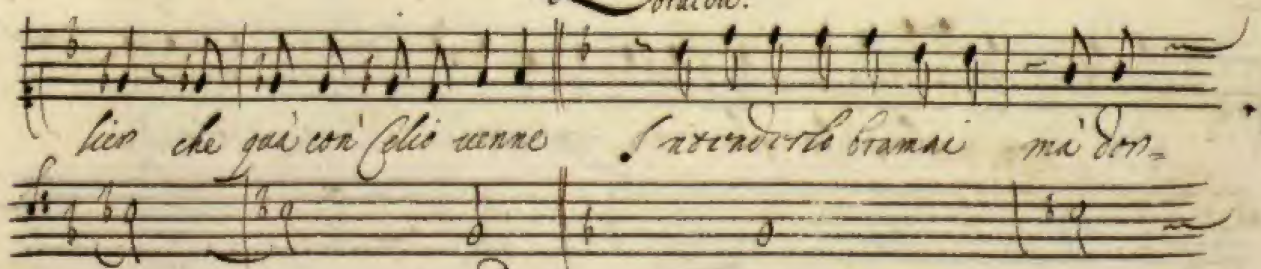
fare i sogni sul'coro e' del boni e' del mal Nunquij veraci'

Donna.



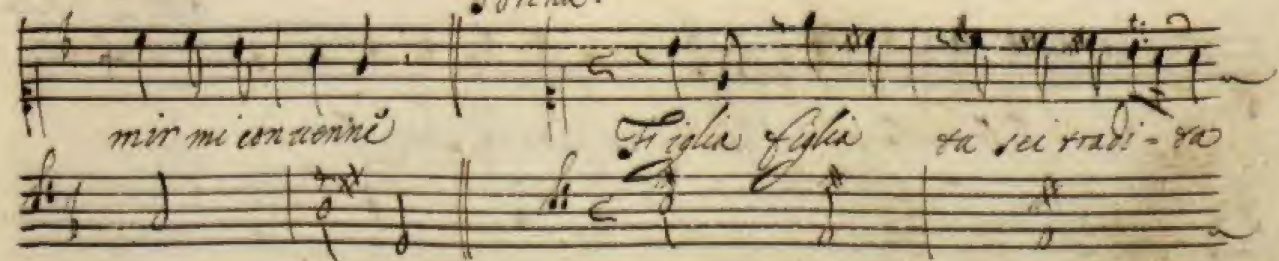
L'assiam tra l'ombre i sogni dimmi sai ta' chi sia Quel para-

L'oraculo.



lier che già con'fessio uenne I rendetlo bramai ma don-

Donna.



mir mi con uonni'

Figlia figlia ta' sei radi- to'

L. Dorinda.

Non c'è maschio ma donna sono quella mentita Donna! c'

Dorinda.

Quel sapete? Quella ploma diversa quella

non gentile quel camminarsi sordo che non ha del diavolo mi

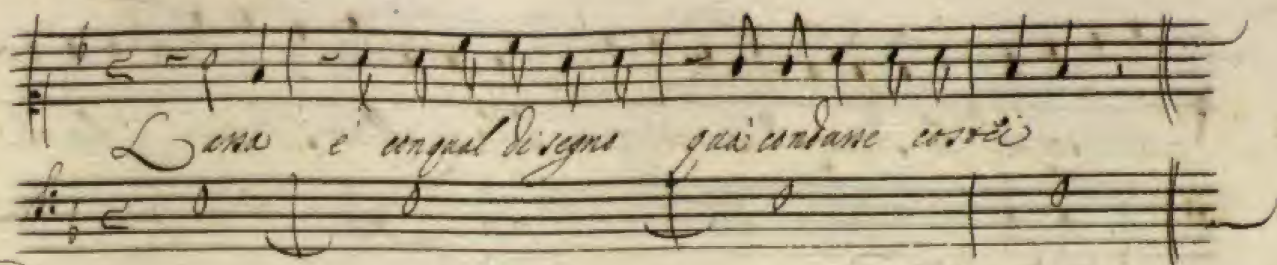
pose in gran sospetto sospettosa ovunque ogni gesto ogni moto

indi con certo salto gl'occhi si guardai e quando io adì

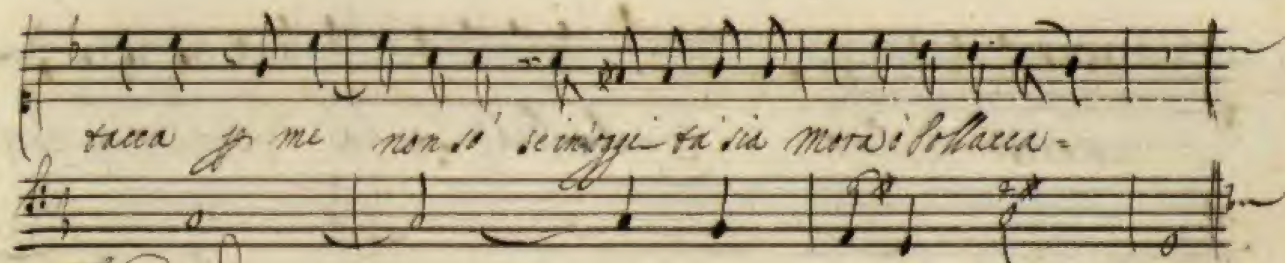
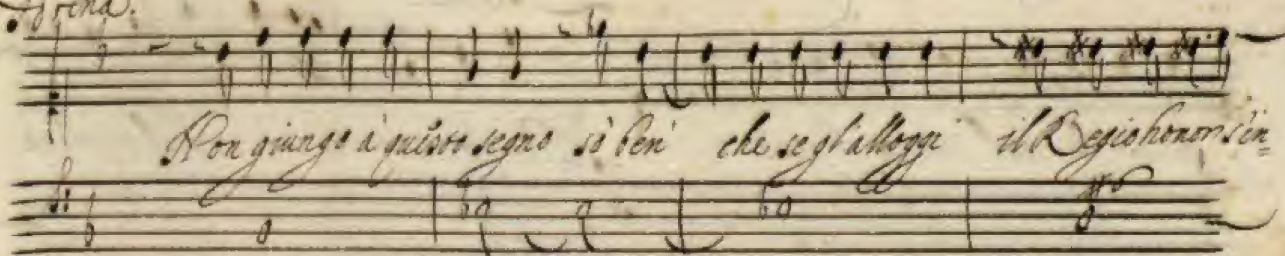
leg. Dorinda.

L'aria l'altro forse dimi c'è Donna senza altro =

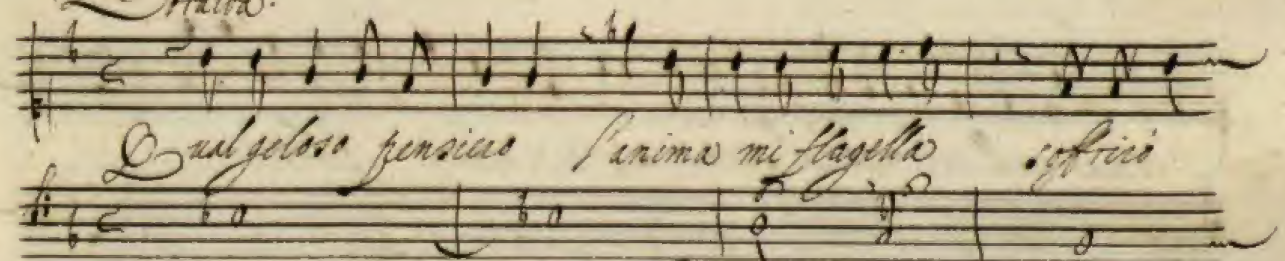
Oratio.



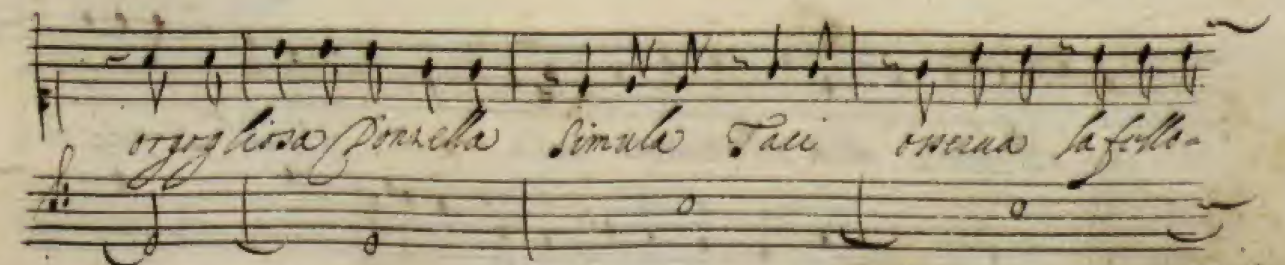
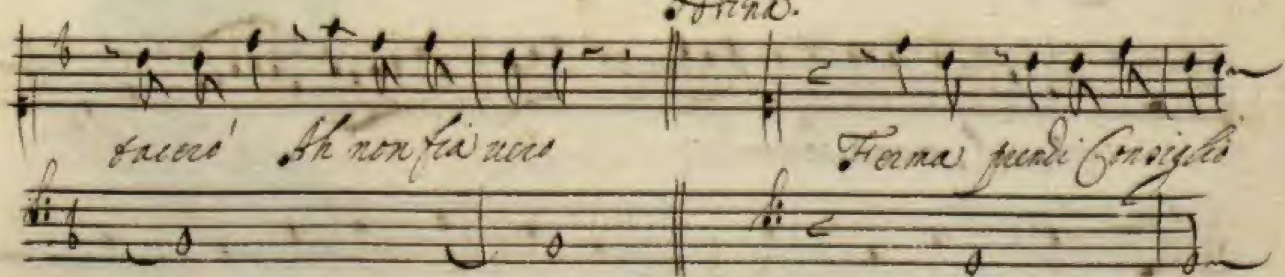
Grave.

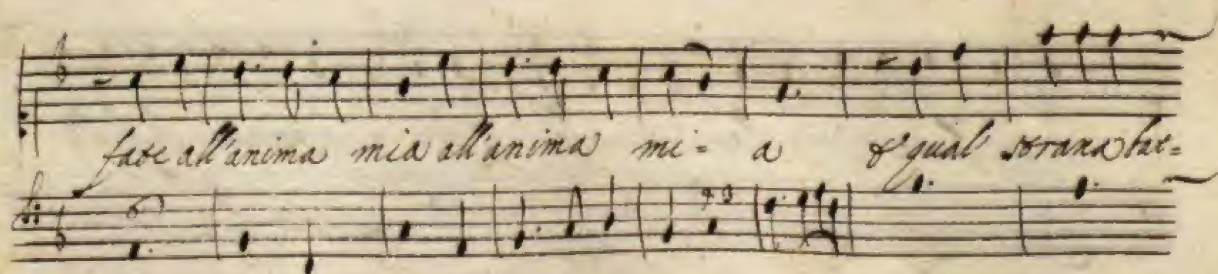
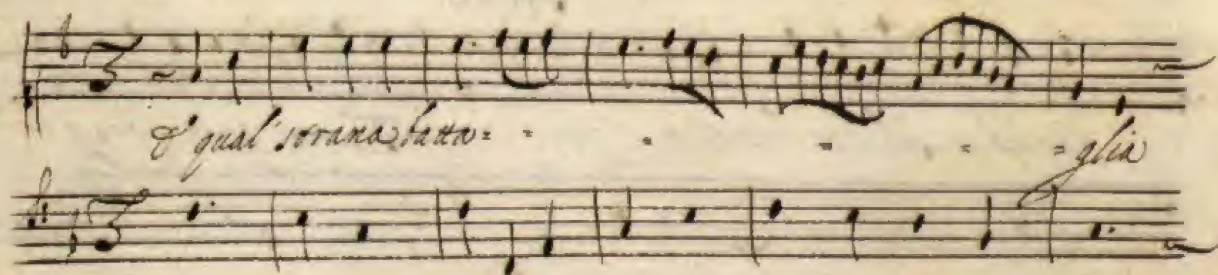
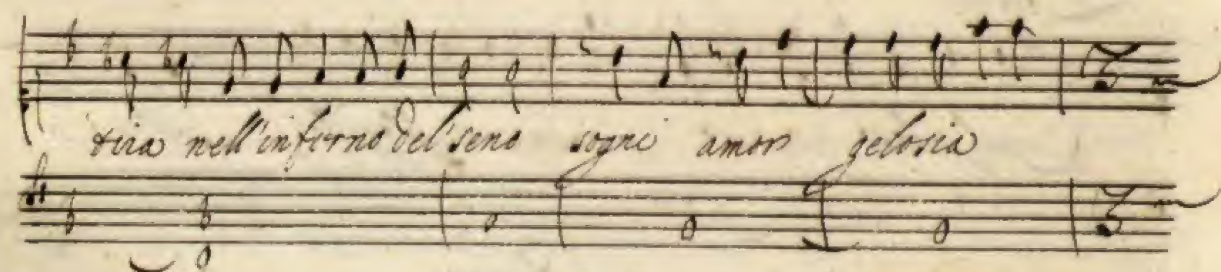
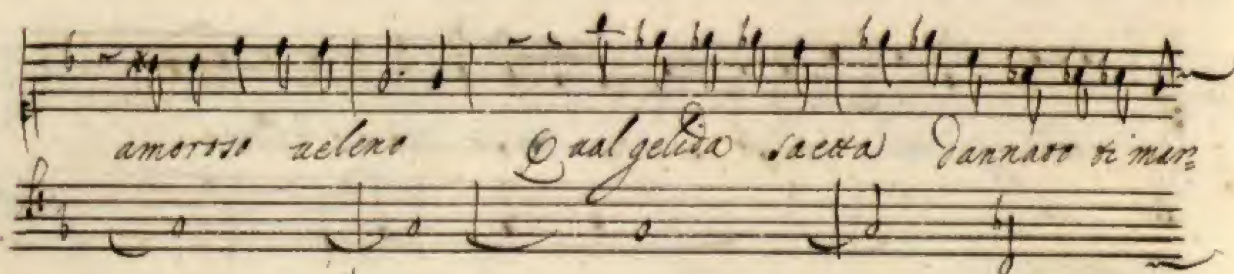
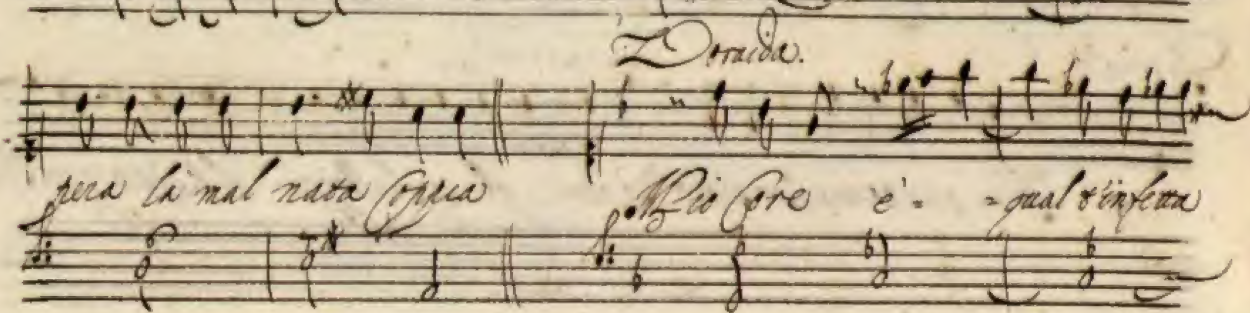
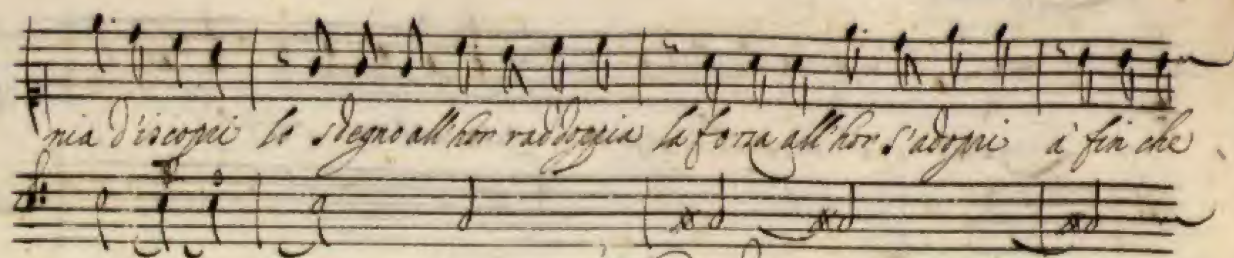


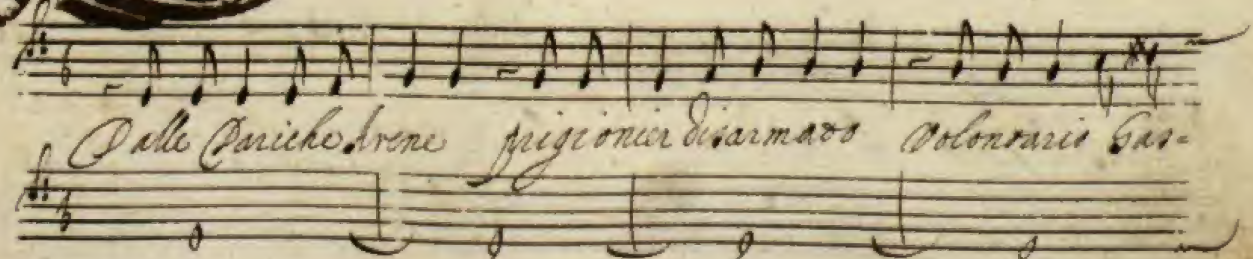
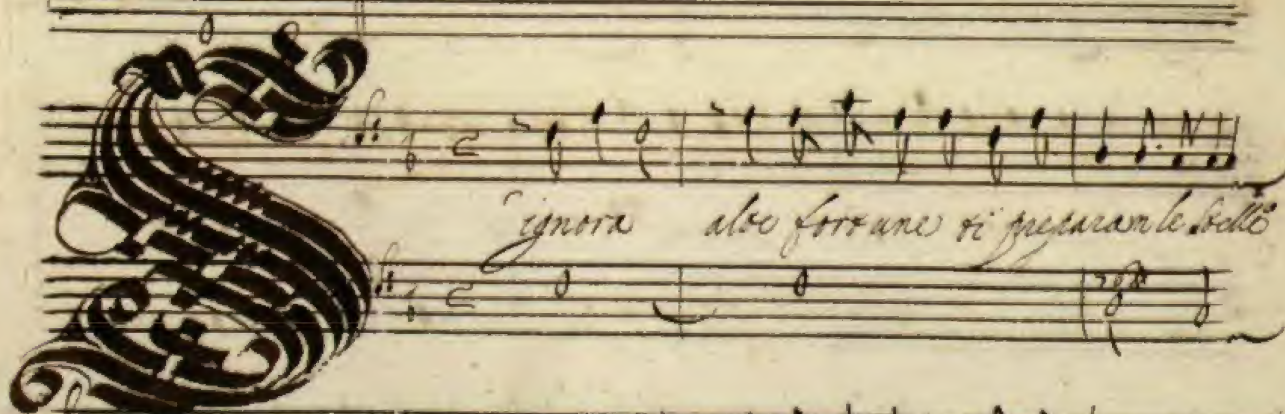
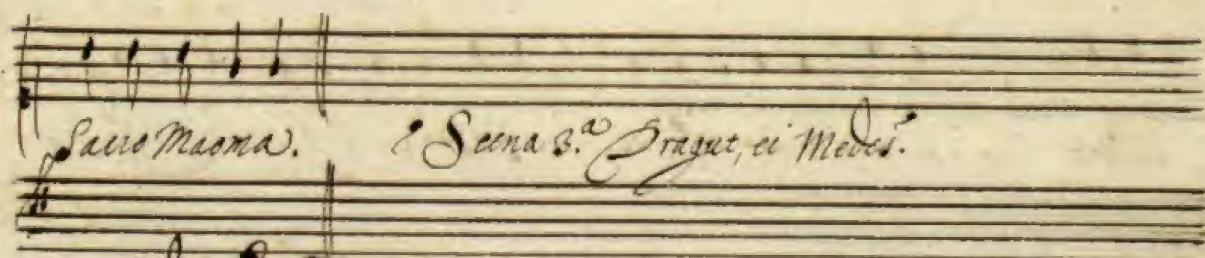
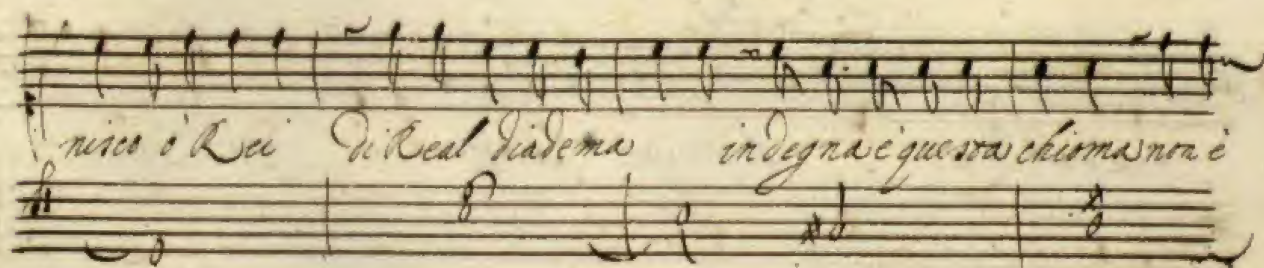
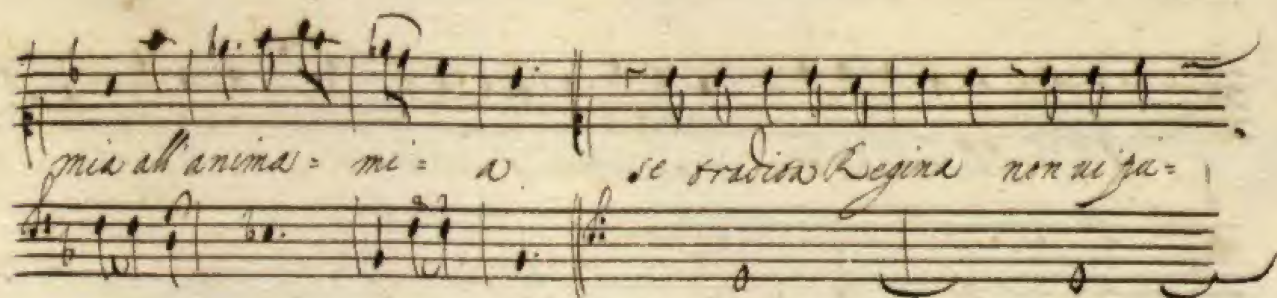
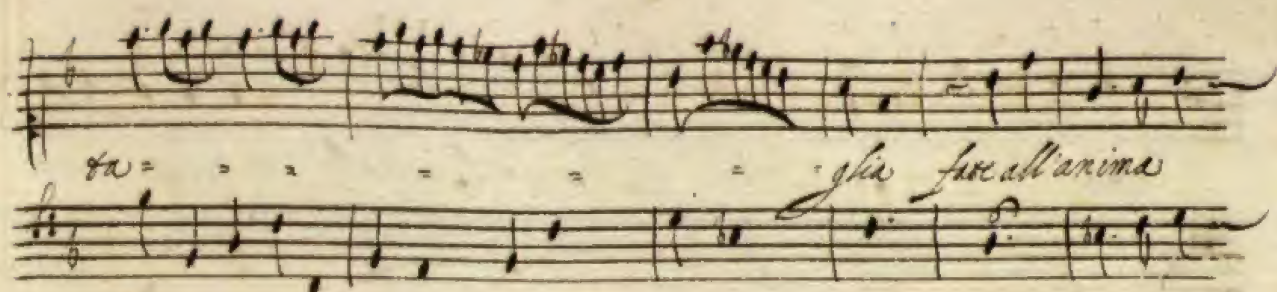
Oratio.



Oratio.







tone à se son uice Rustico il Generale in queste mura

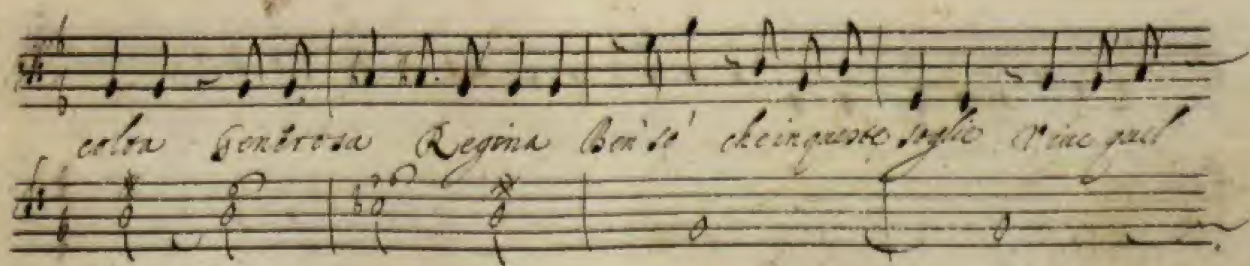
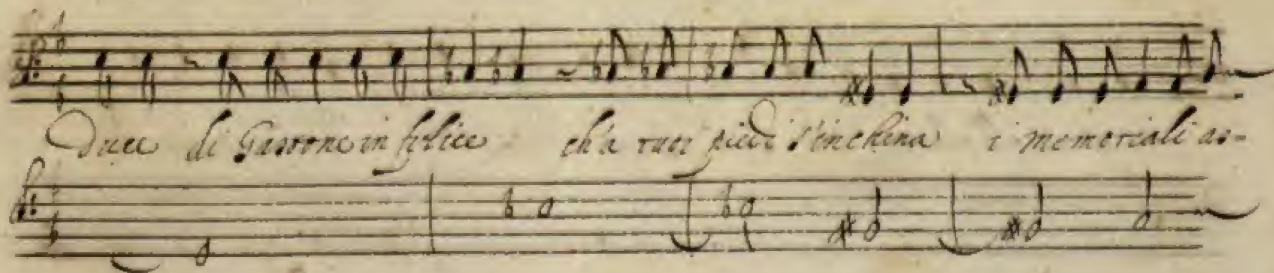
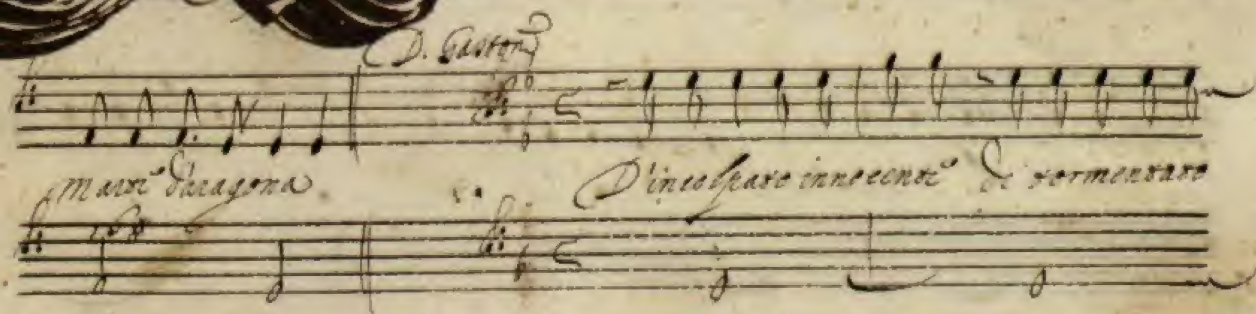
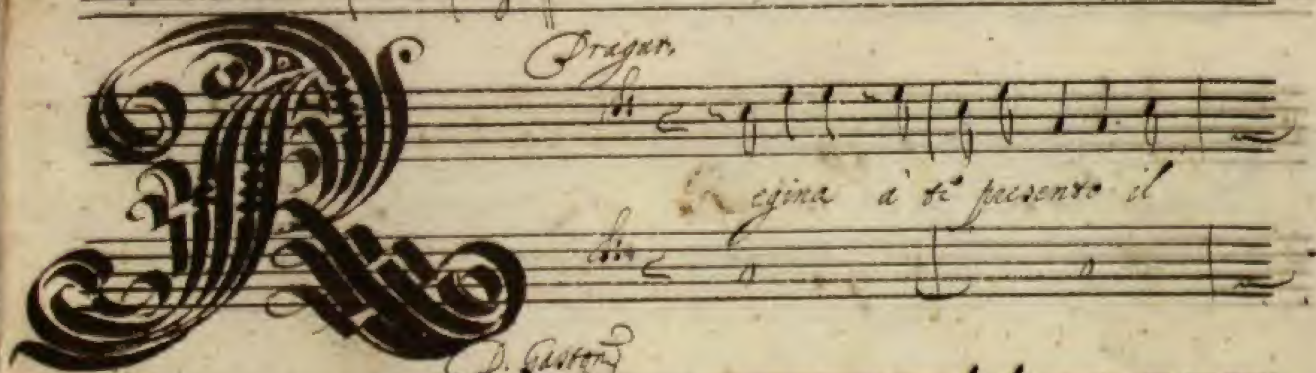
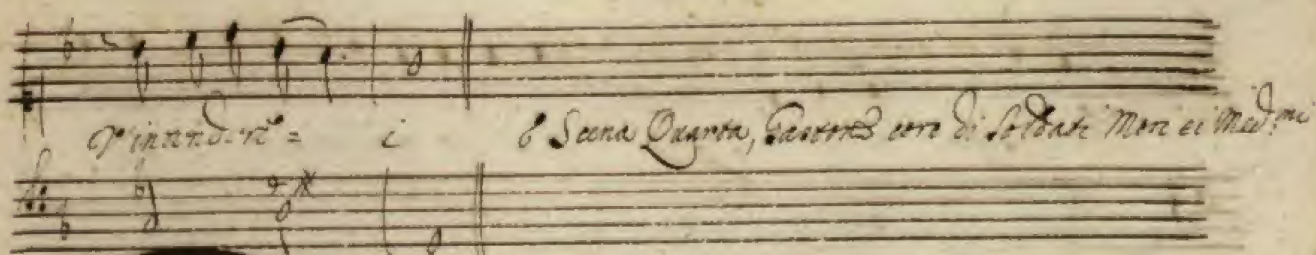
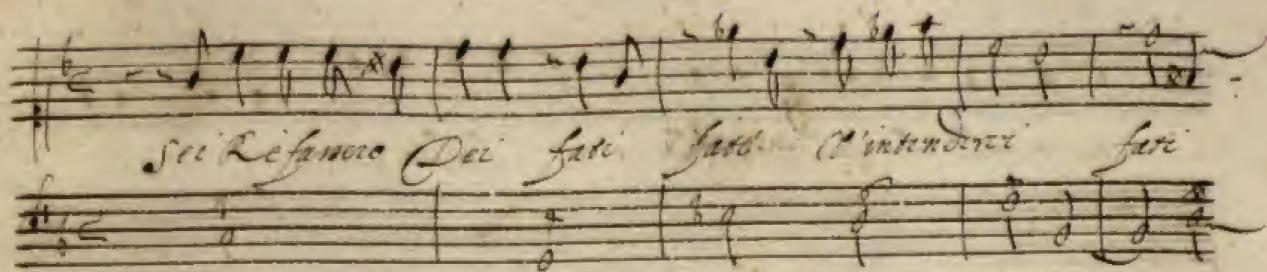
gli die' libero ingresso et ad un tempo istesso mi commise condurlo à

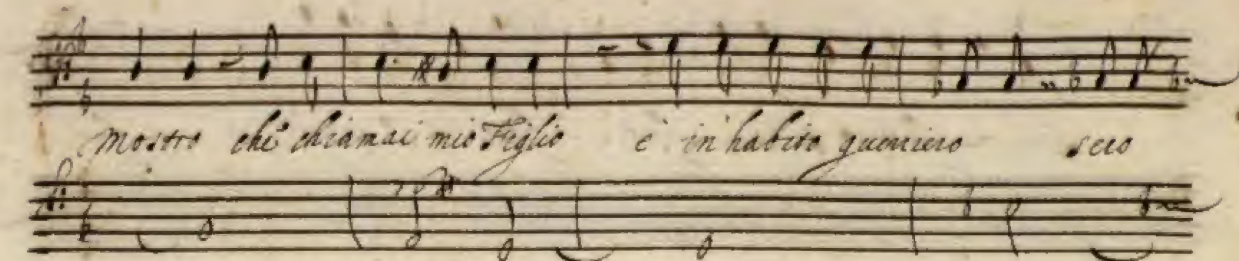
L'Orsola;
tua grandonna O'engo Magnifico. fatto che giorno è

quattro io non t'indarno il venir di Gastone è proprio à funere

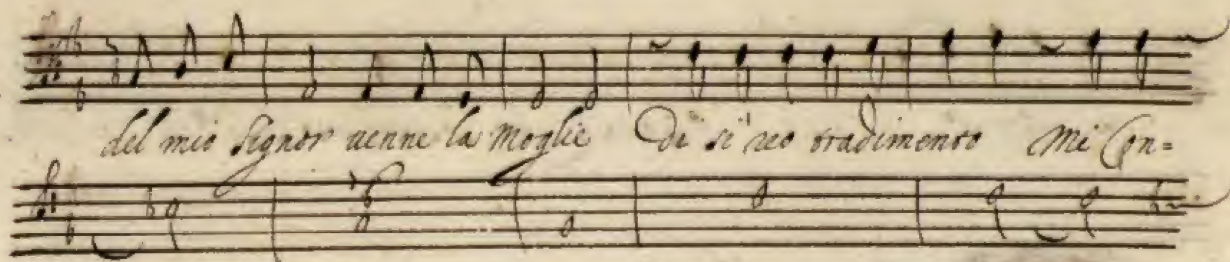
F. B.
Sapete pensate in mille parti e mille ora via via

Sh. Gio che non è uero che i Regnanti guagghia. vien d'ora

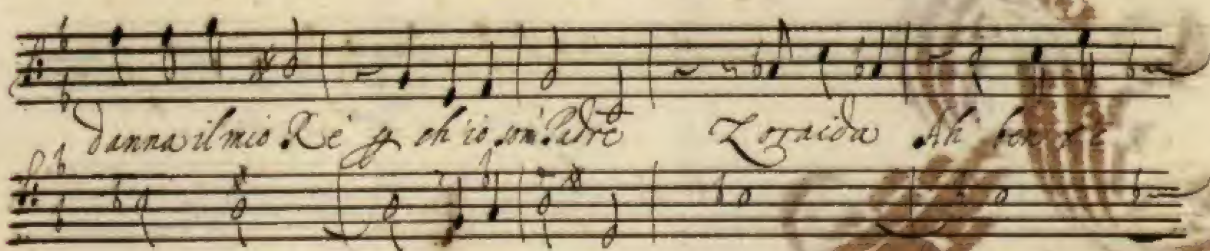




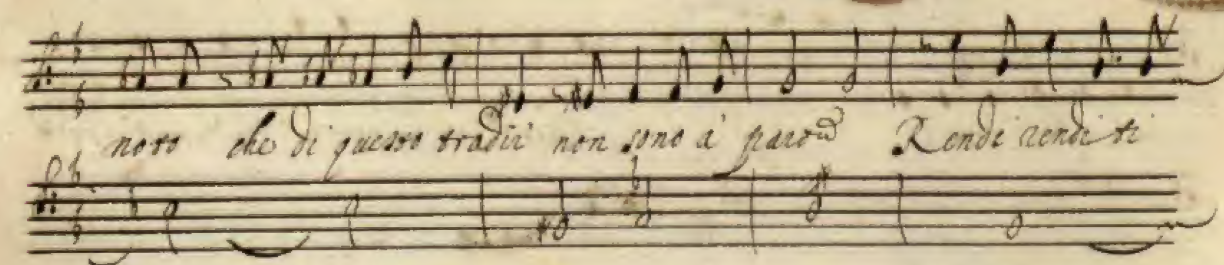
mostro chi chiamai mio figlio e in habito guerriero scio



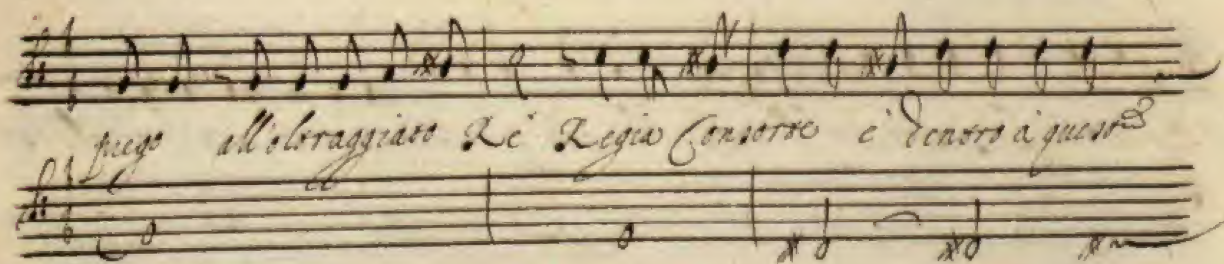
del mio signor uenne la moglie di si' suo tradimento Mi (pr-



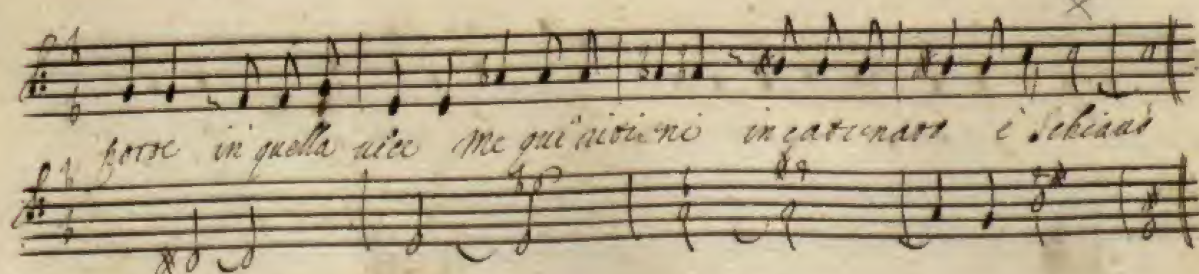
Danna il mio Re p' ch'io mi padre L'oracolo Ah forse e



non che di questo tradir non uno a parerò Rendi acendi ti



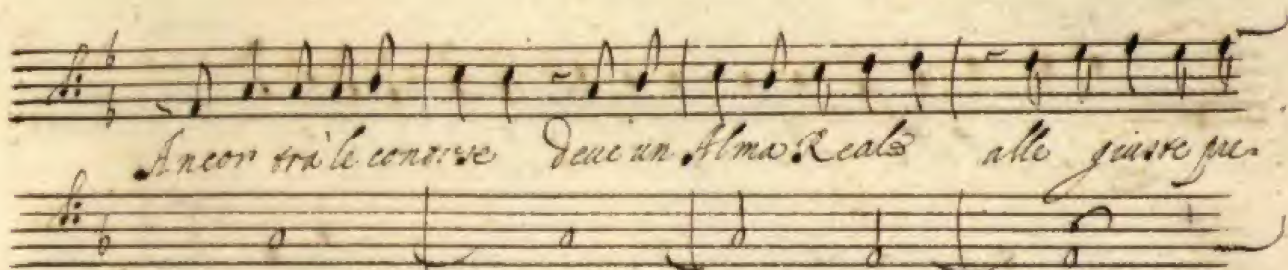
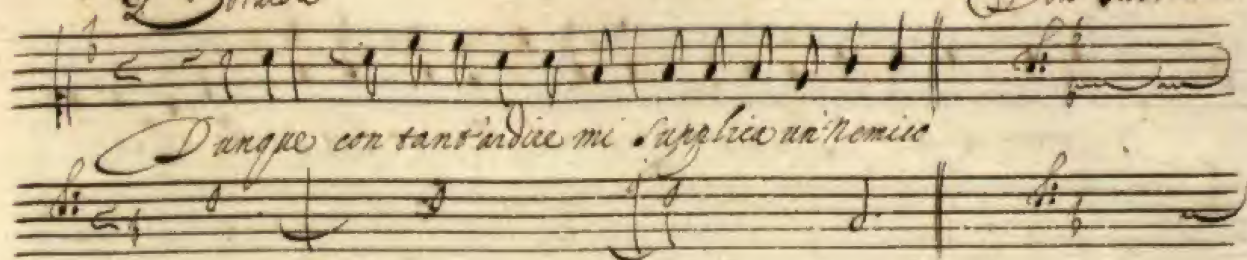
prego all'obraggiato Re Regio Consorte e dentro a quest



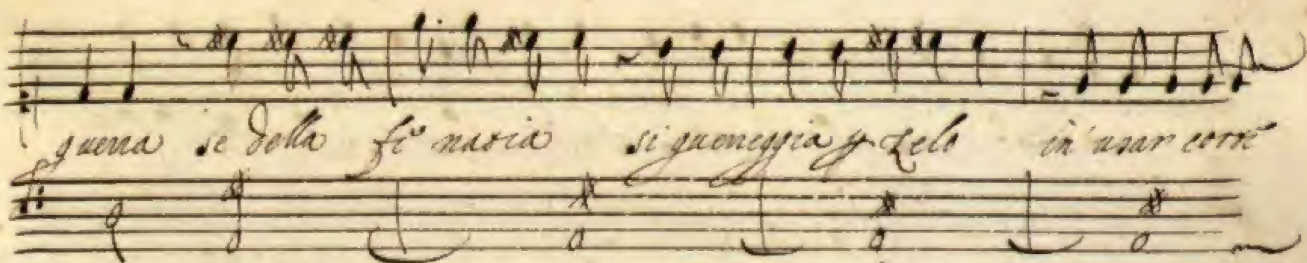
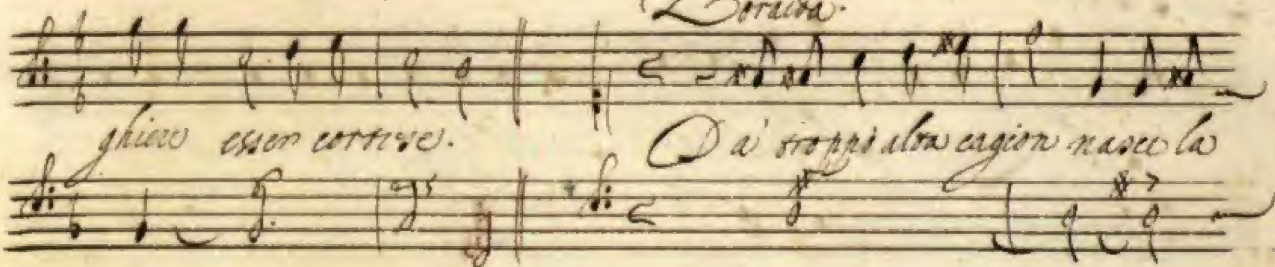
forse in quella uice me qui' uoi no ingarinar e schiaa

Donato

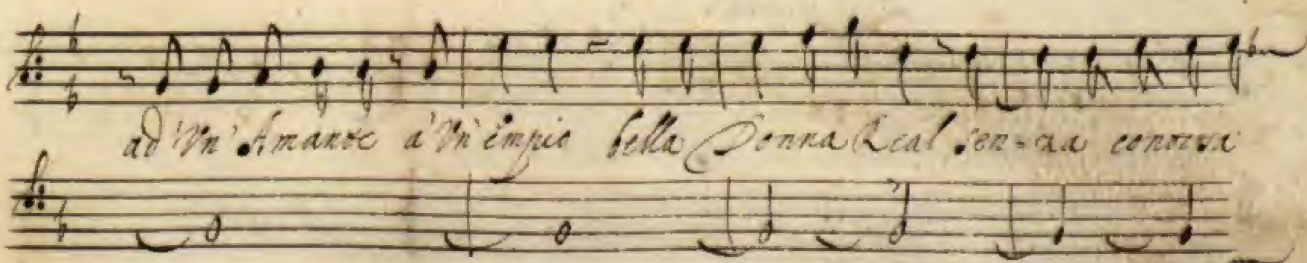
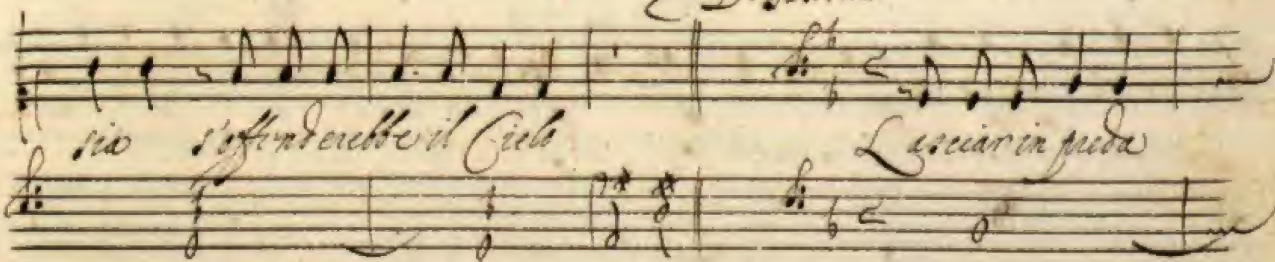
Don' Gaston B.



Lorinda.



D. Gaston?



avvicinissimo scompie contro il Ciel contro Dio sacelle offero

Loraida.

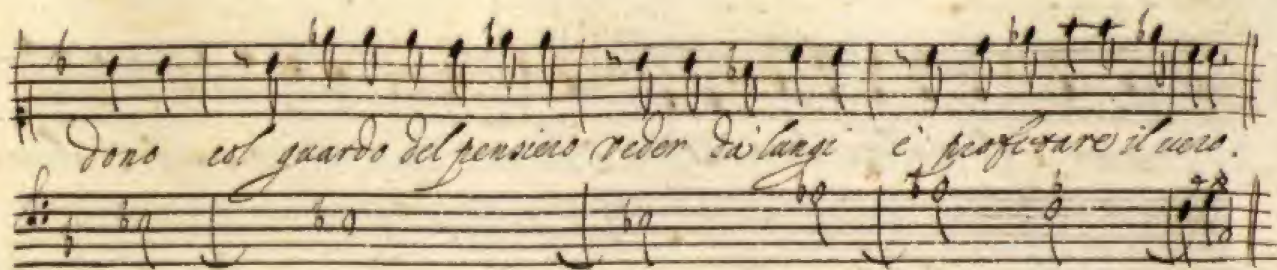
Queste ch'offer chiami son di tua legge scrupolosi piri-

D. Pasquale
Al. Loraida Al. Regina Per ch'orizzo sagace mas-

meo proteruo alla tua sequeuo lascio sul Cello di las-

ciua il freno di scrupolosa legge chiami e diati leaore inai-

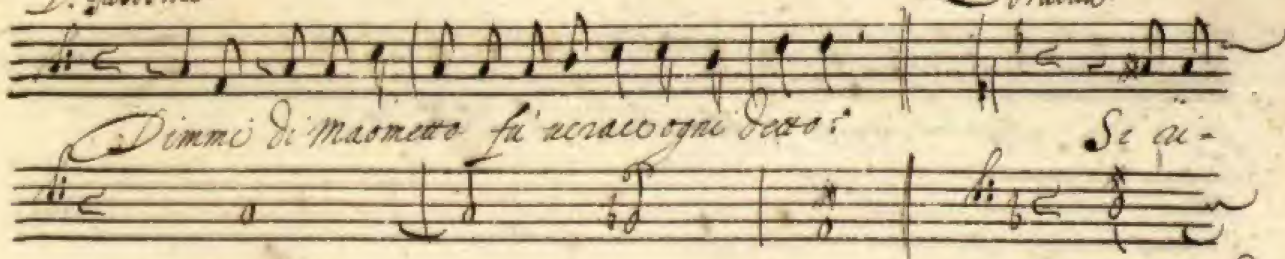
Loraida.
tari adubici Non Pui menar colai ch'ebbe dal Cello in



Dono col guardo del pensiero veder di l'angi e profetare il uero.

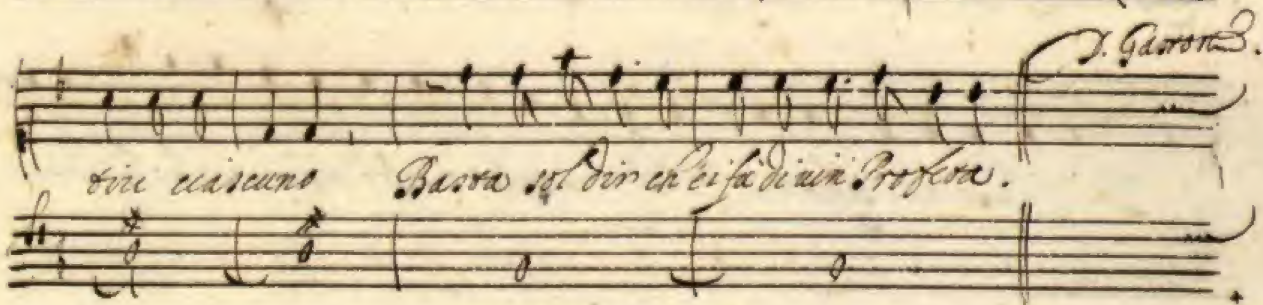
D. Gascond.

L. Orsillo.



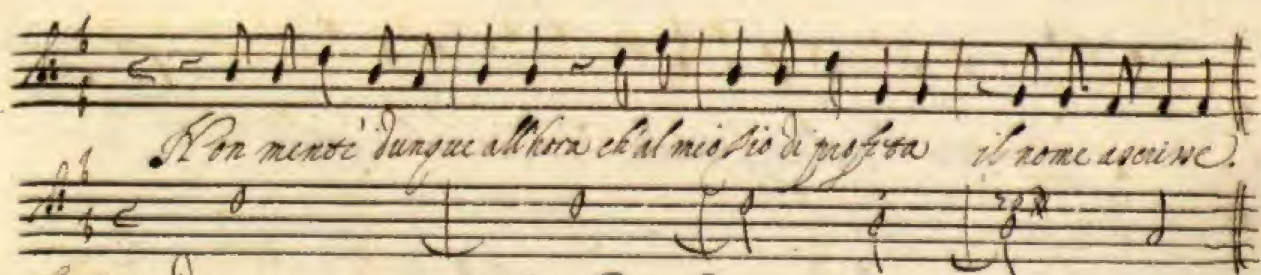
Dimmi di maometto fu uerac ogni deo:

Se cu-



vici ciascuno Basta nel dir ch'ei fa di uin. Profeta.

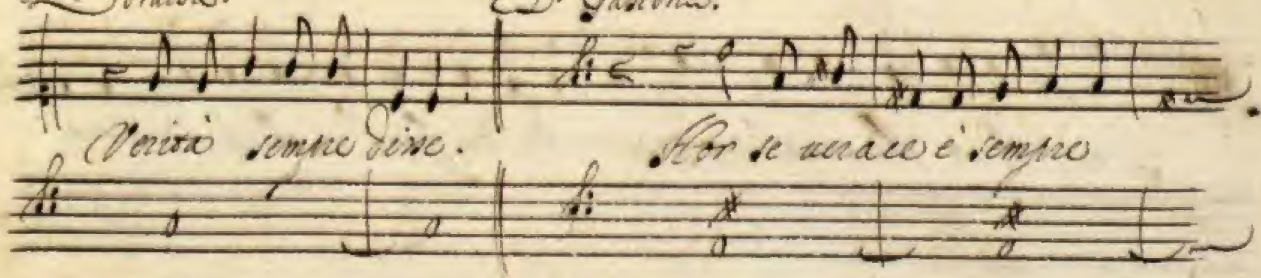
D. Gascond.



Non menti dunque all'ora ch'al mio pio di profeta il nome assume.

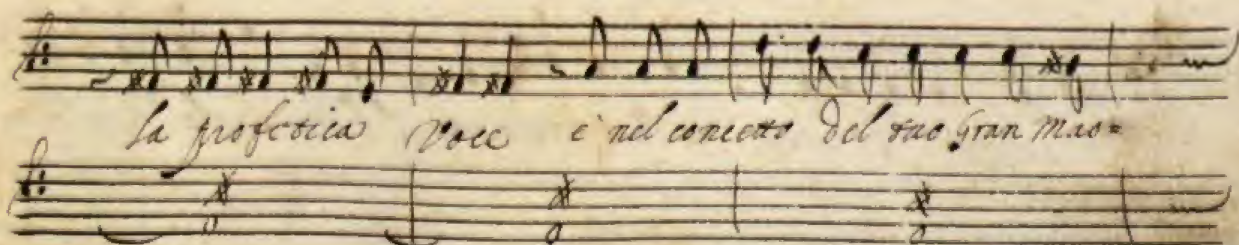
L. Orsillo.

D. Gascond.

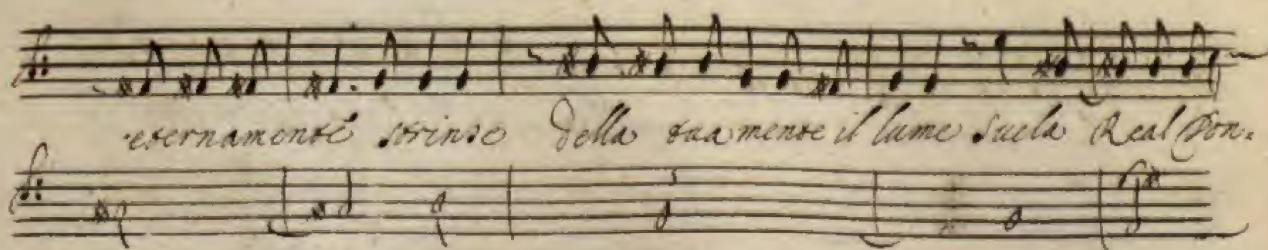
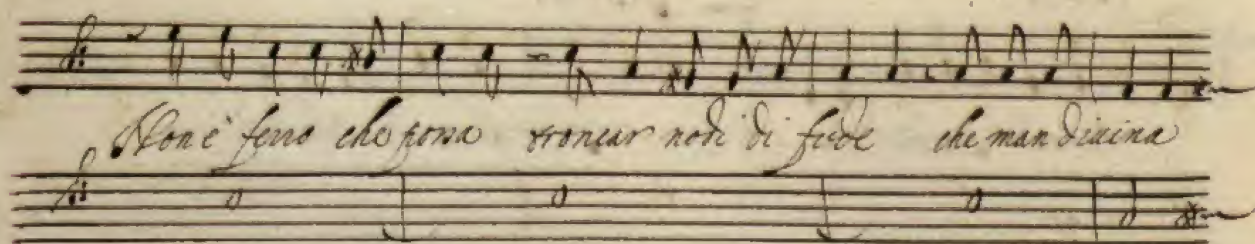
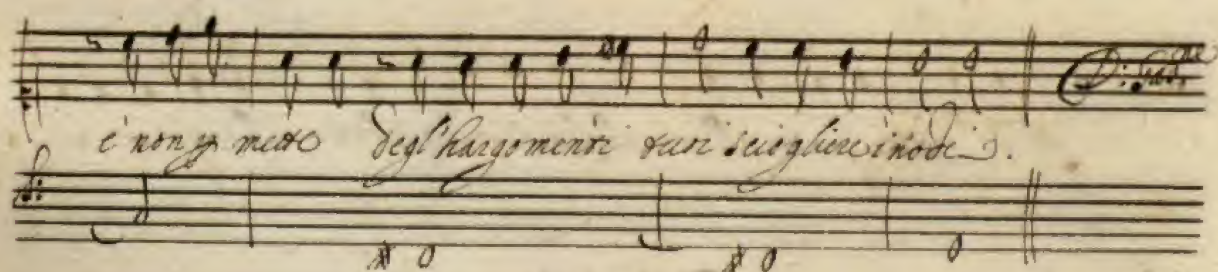
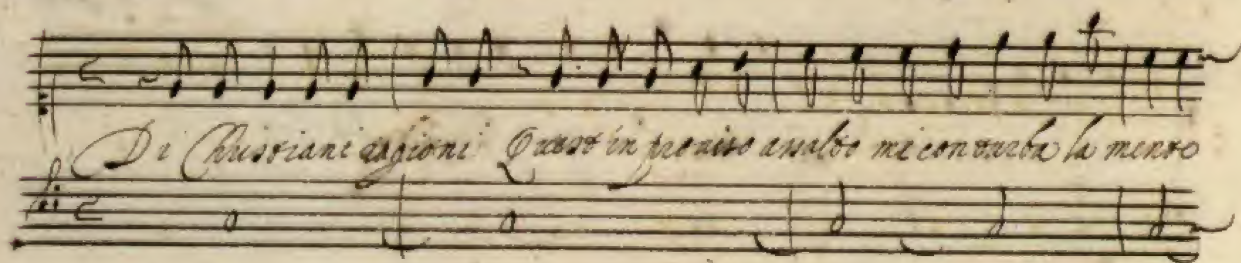
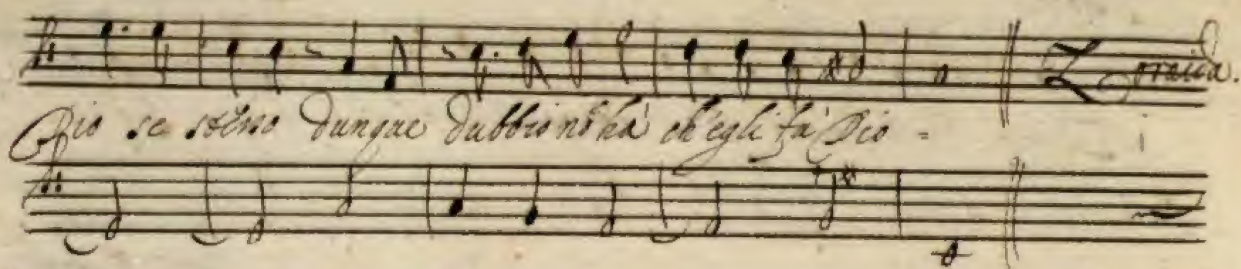
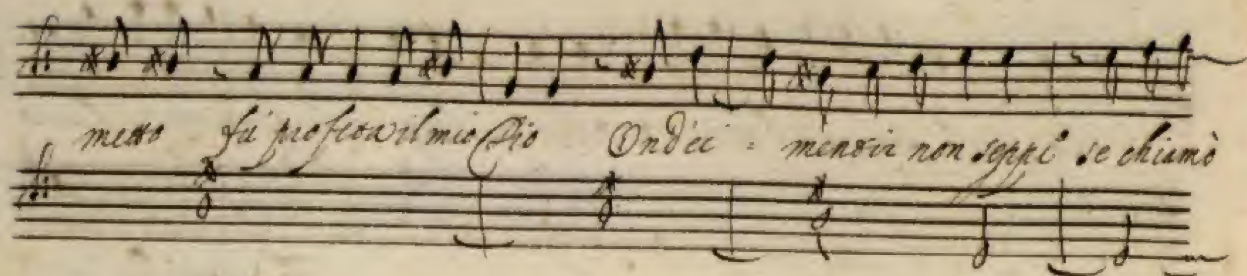


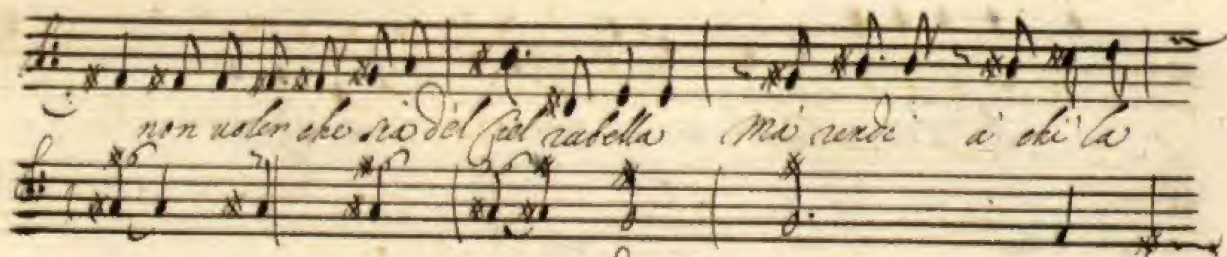
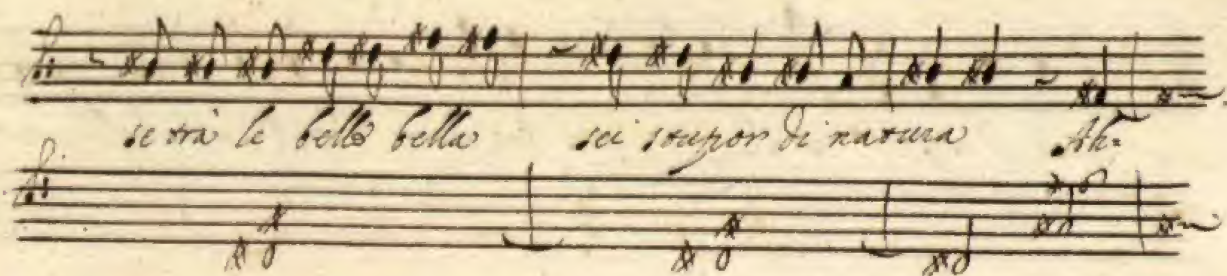
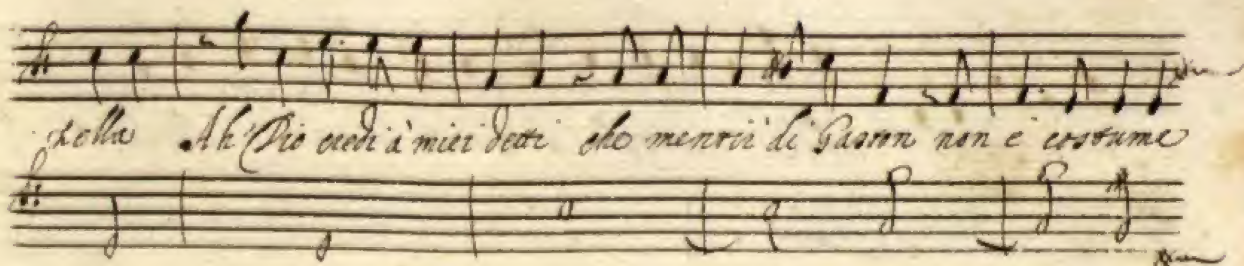
Veris sempre dire.

Non se uerace e sempre

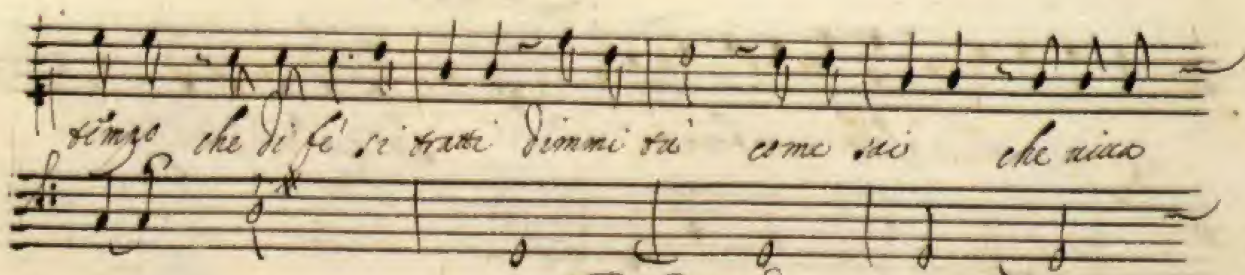
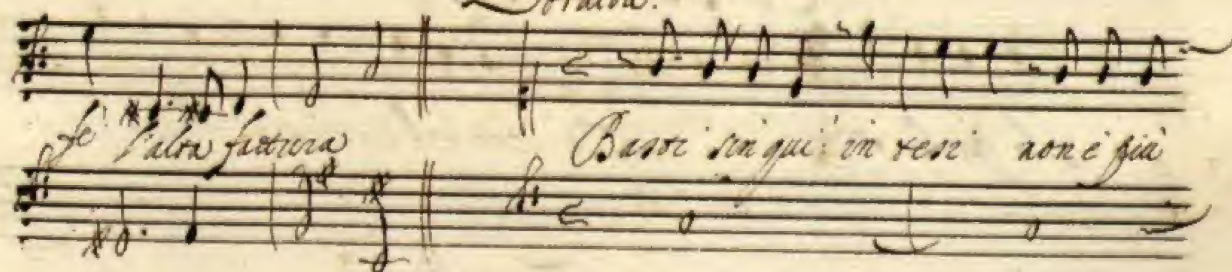


la profetica voce e nel concetto del tuo gran mas-

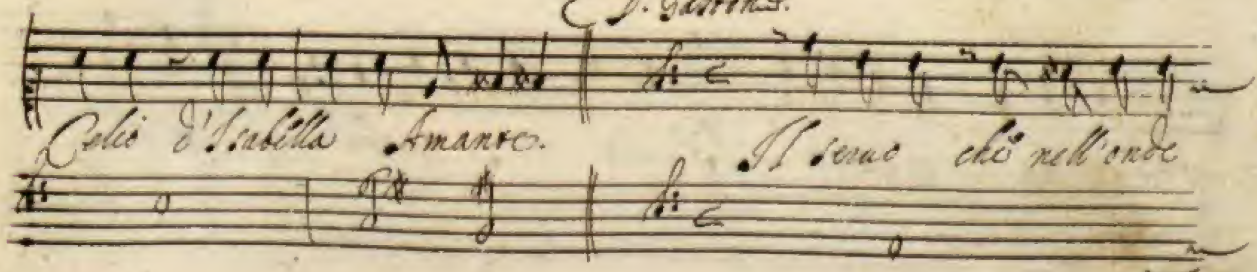


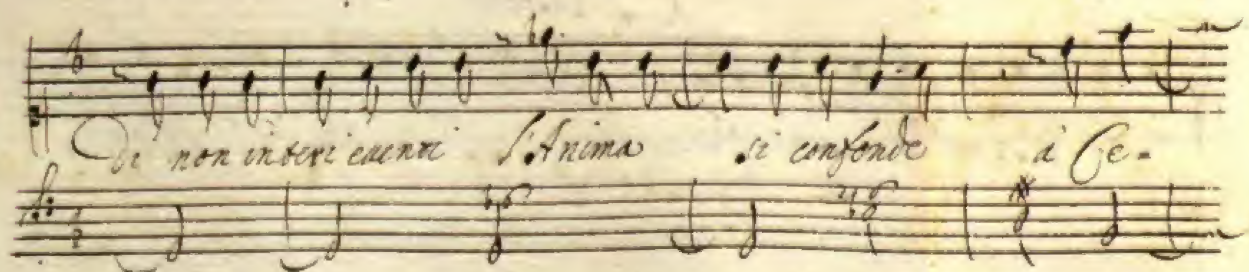
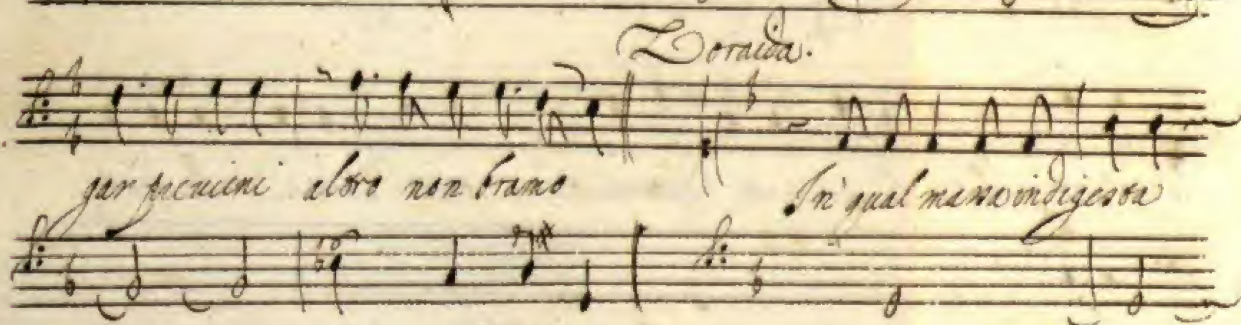
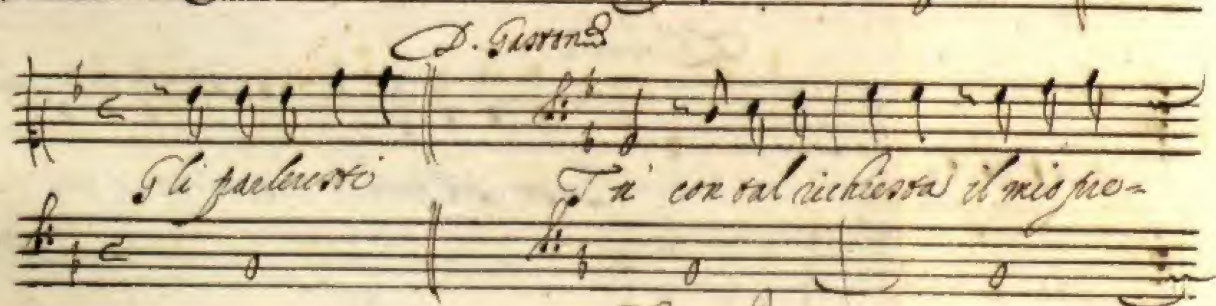
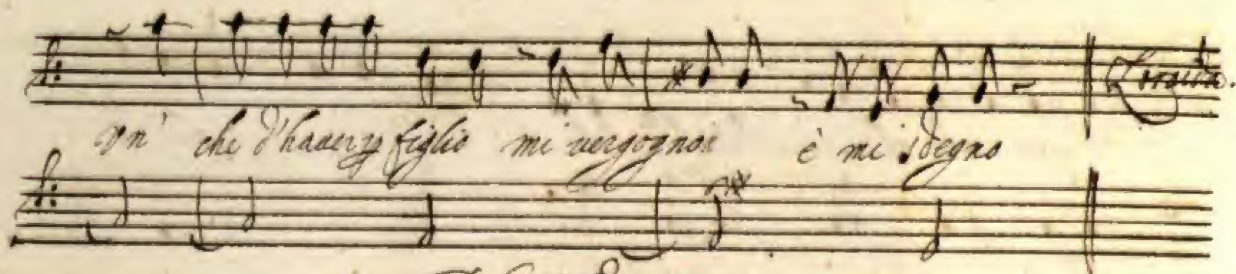
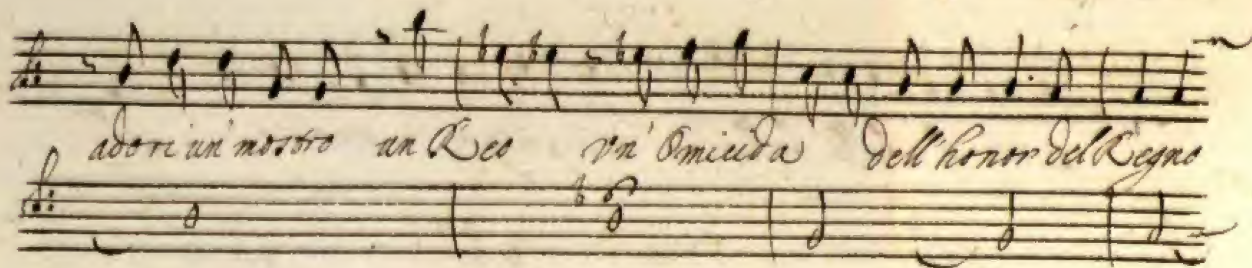
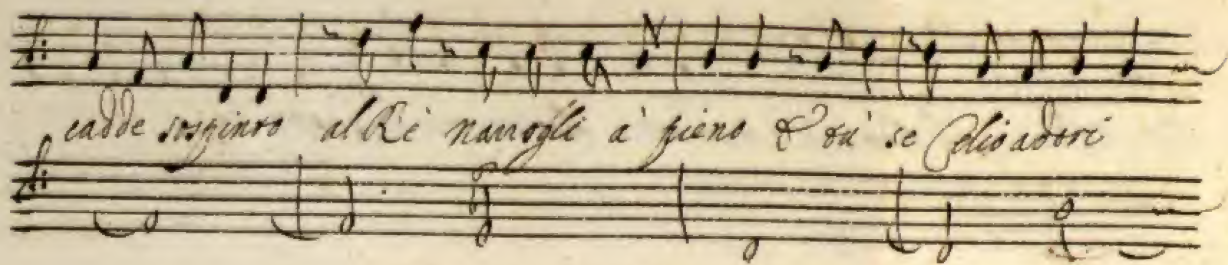


Loraida.



D. Garzon.





ho parkai la nei Giardin della Reale all'ombra e per

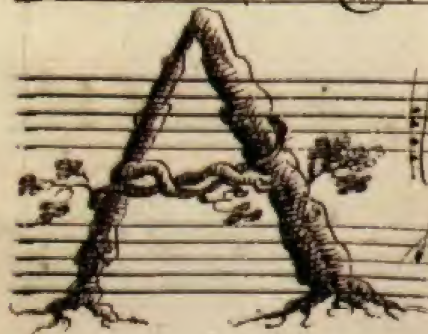
ch'ei la Regina a in sospetto a lui la chiede e la dis-

posta attendo = a sogni Amor Gloria

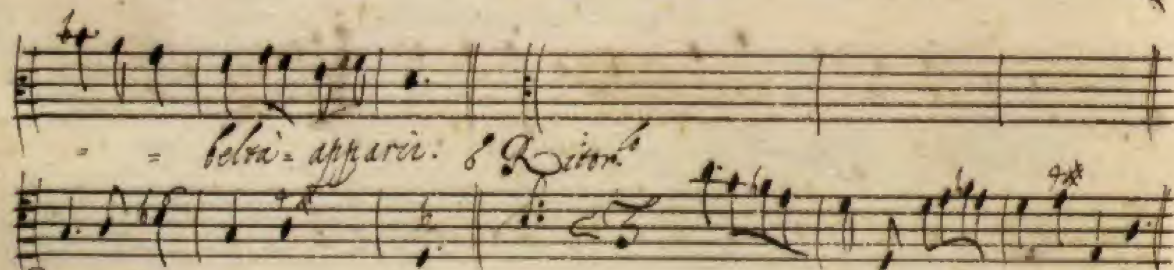
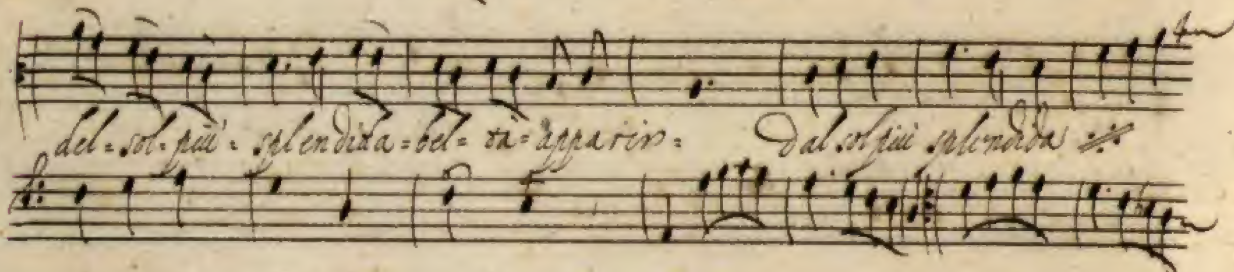
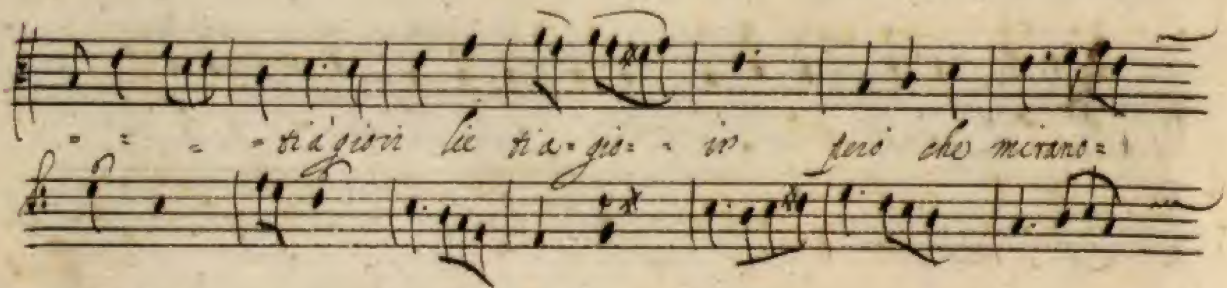
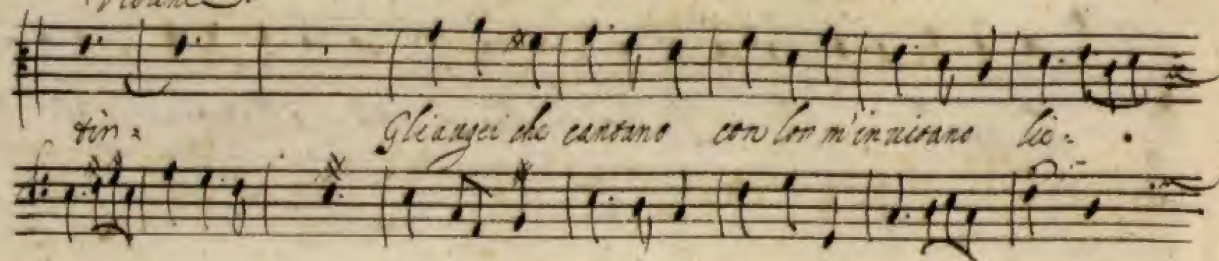
Maometto Gastone e qual'ora tongo = ne

fu all'anima mia. 8. Atto 3.° Scena quinta; Celio. La bella Regina

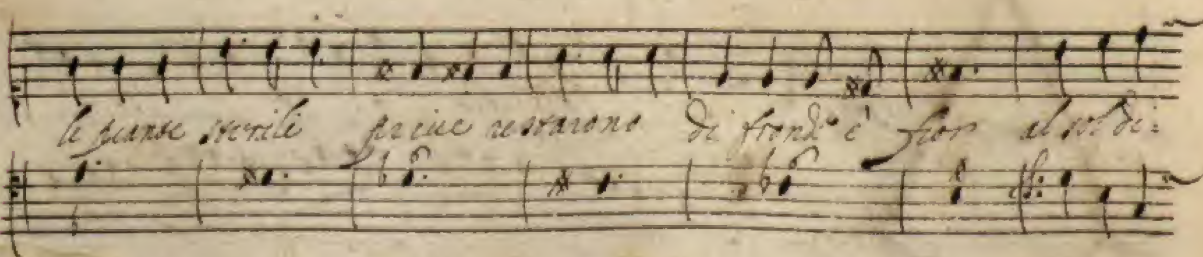
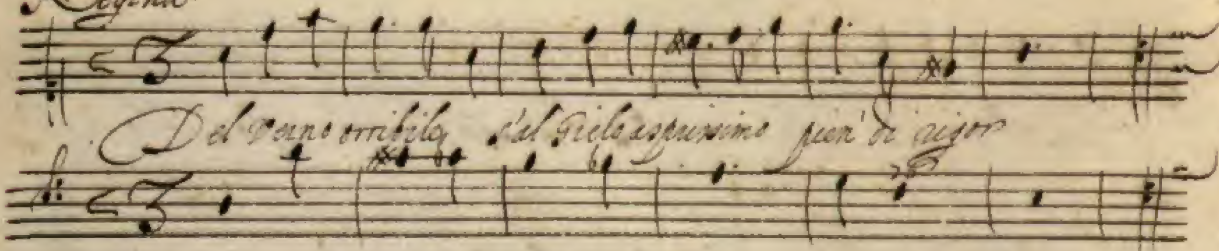
8. Celio.
ma che ribelle forse che mormori farne sona

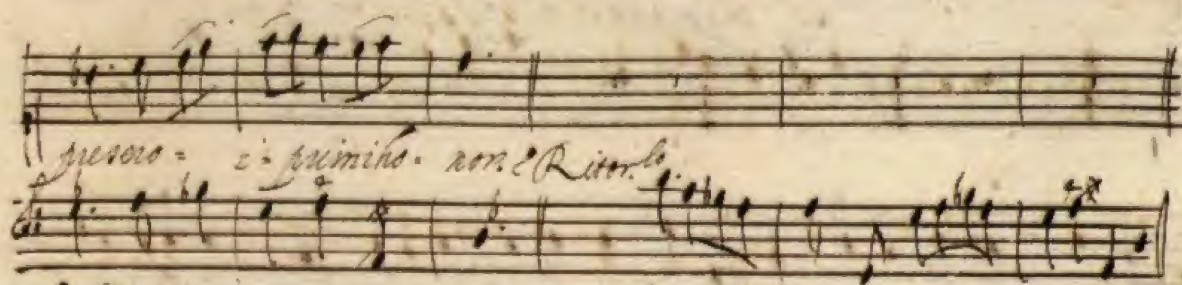
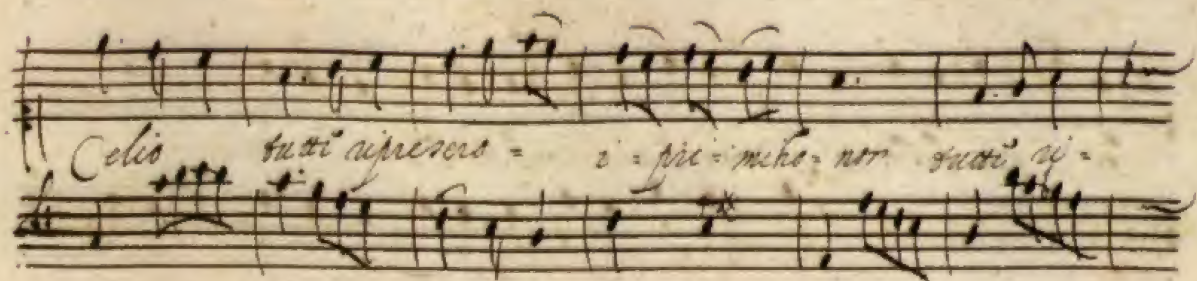


Violini.

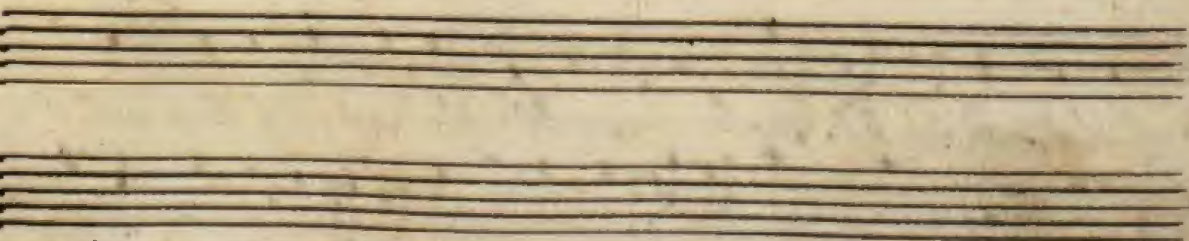
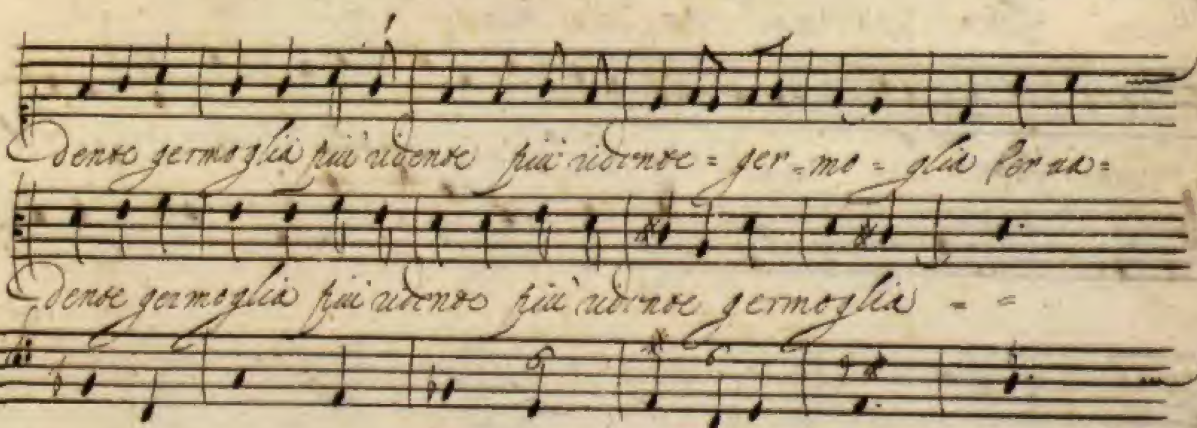
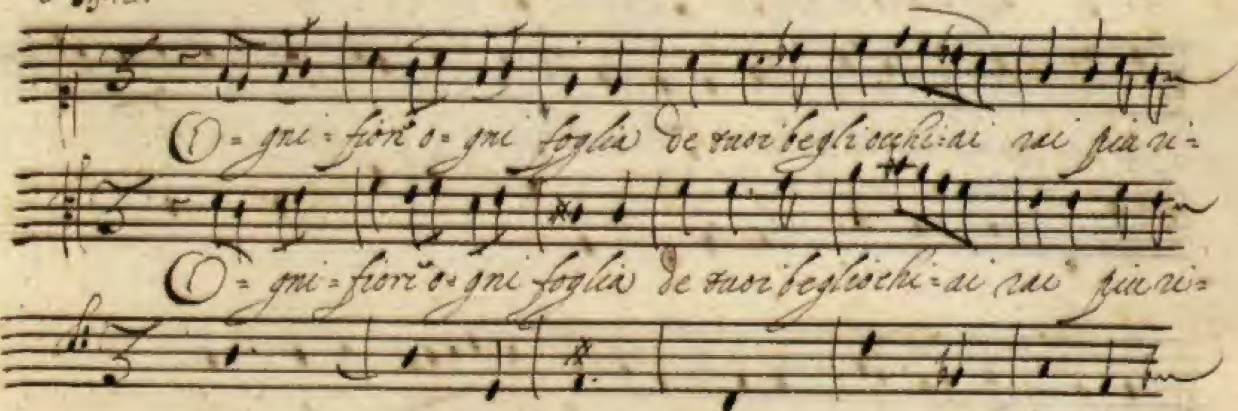


Regina.





8. 2. a



lor di qua bel- ta' si' cangiano in celesti Tenere ameni =

si' cangiano in celesti Tenere ameni =

ta' si' cangiano in celesti Tenere Amen. ta' in bei- giar

ta' si' cangiano in celesti Tenere Amen. ta' in bei- giar.

Dini fatti: Di: dini Vn bel si' mia ac- col- to

Dini fatti: Di: dini Vn bel si' mia ac- col- to e on dal

Oiel d'Amor na- bil. suol stelli i fior so- le il suo uol.

son del Ciel d'Amor na- bil. sul stellor fior so- leil tuo

volos e son del Ciel d'Amor na- bil. sul- sole
mor na- bil. sul stellor il sole il tuo volos stellor fior

sole il vol- stellor fior solo so- stellor fior solo
solo il tuo volos stellor

leil tuo volos so- leil- tuo volos- na- bil. sul stellor fior so-
fior solo il tuo volos so- leil- tuo vol- so na- bil- sul stellor fior so-

le il: tuo vol: to.

le il: tuo vol: to.

o Celio...

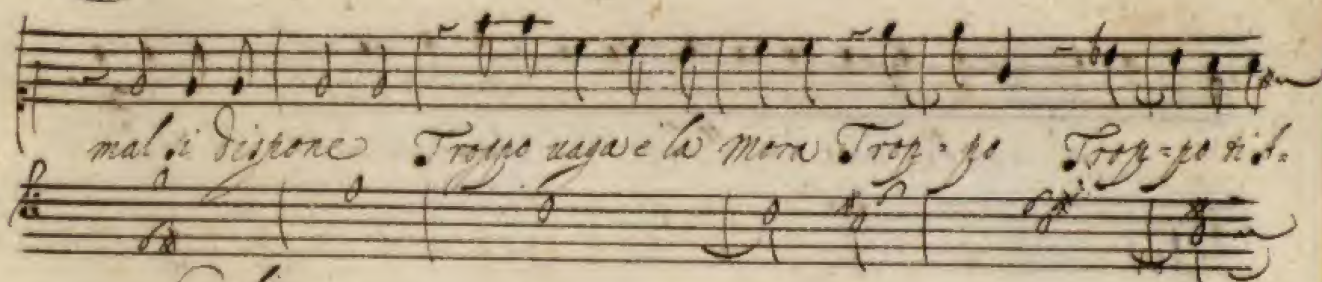
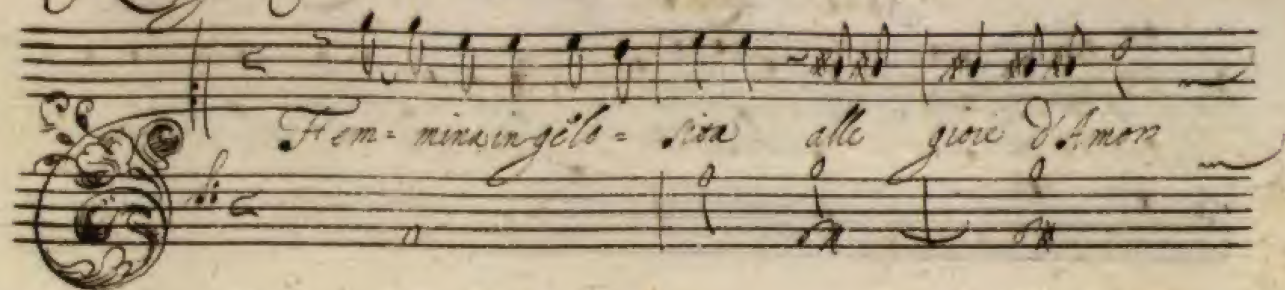
Con aion star uigi lan = to che non ascolti i miei

nostri gesti e sospiri La Regia Morte Amant

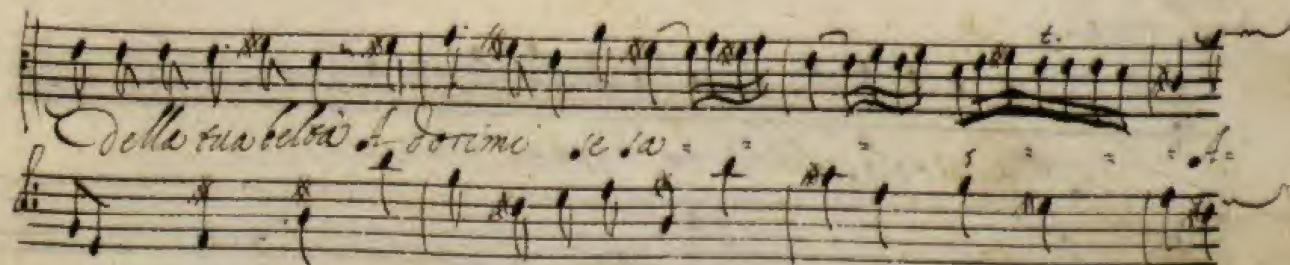
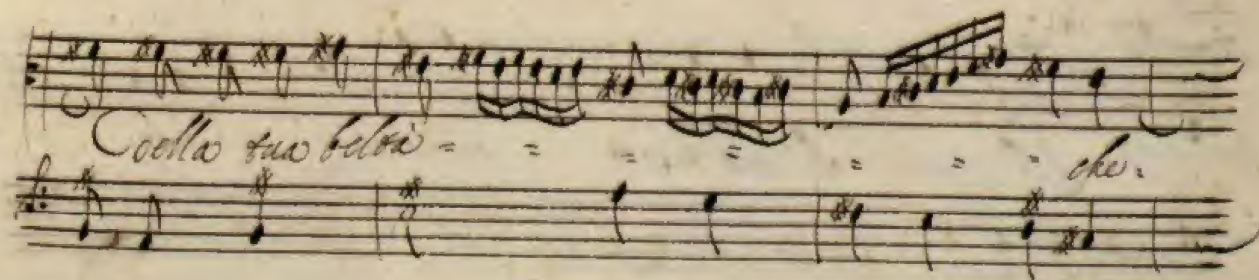
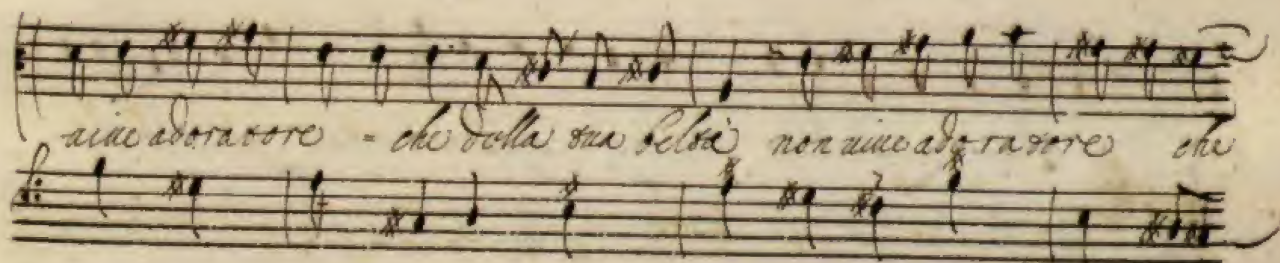
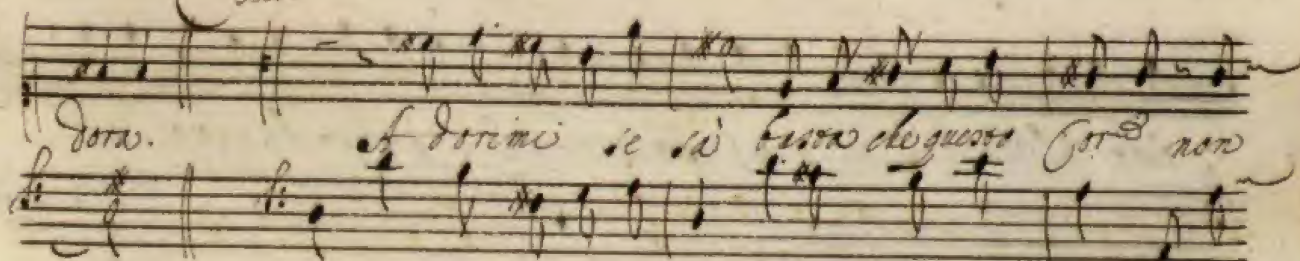
Tra quei Romiti horrore cinto D'alta cipressi lori

temo e di godere felice Amori e denari Angeli

Regina



Cello.



1 Sana 6. Lor. da Str. a Med. V. di Loreda. 8

Os = ti = mi = re =
sa, biamme forse che deuo ch'all'oloraggiato quor.

vior. nella aia è nell'honor² jona restar in uendi.

cass al Mondo. Oi mia giusta uenduta è giunto il tempo o mai

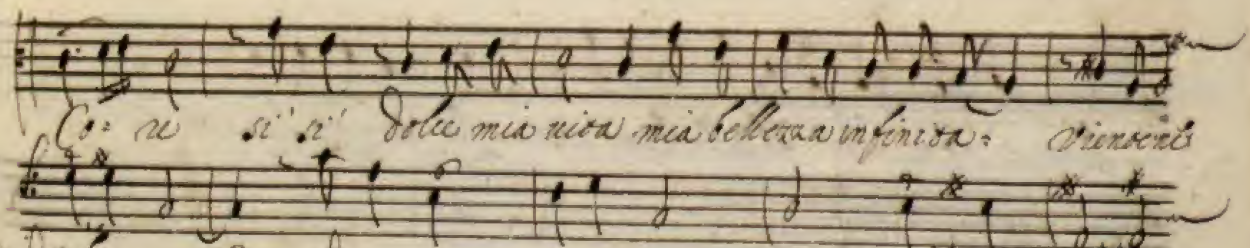
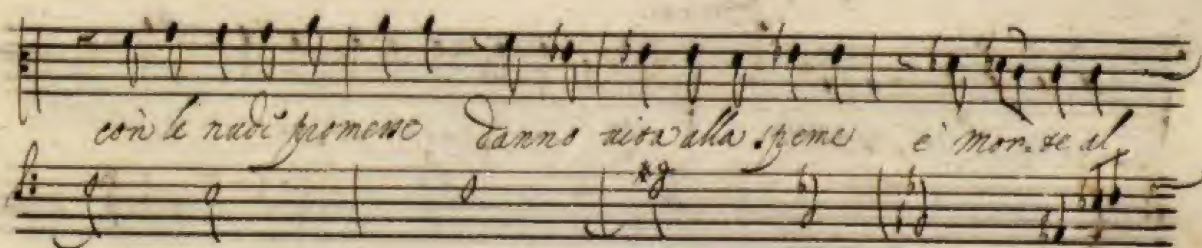
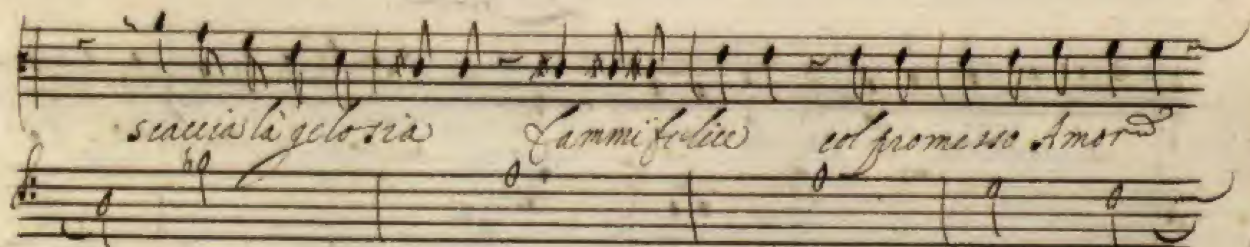
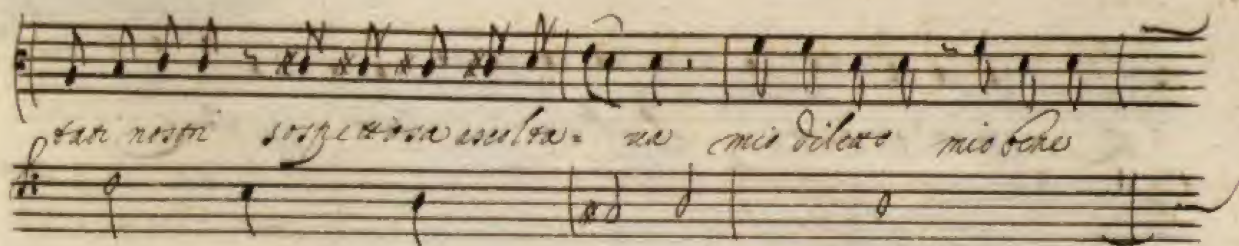
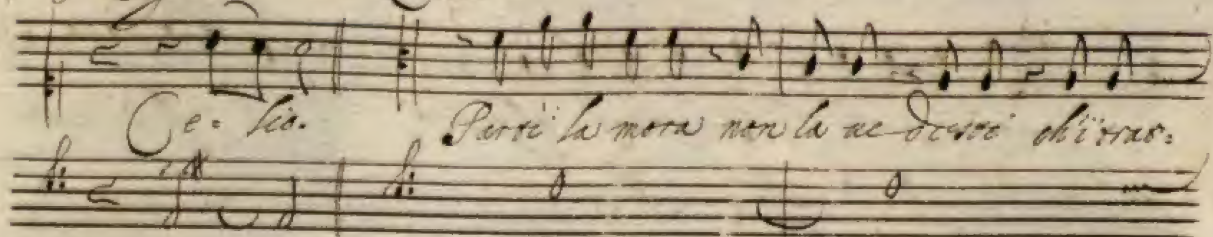
O di Giannozzo uicino ai colli esposta morai eja morai.

Loreda.
Oh' uoci oh' mio sesto quanto uan. ingrat.

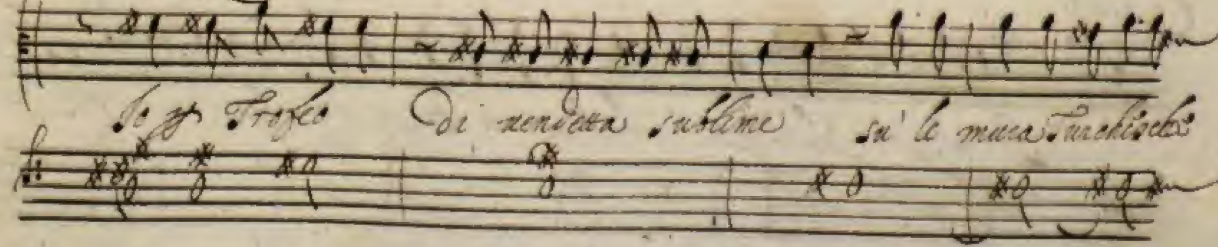
Torina.
Non uo che splendi oro doman' seraua udrà.

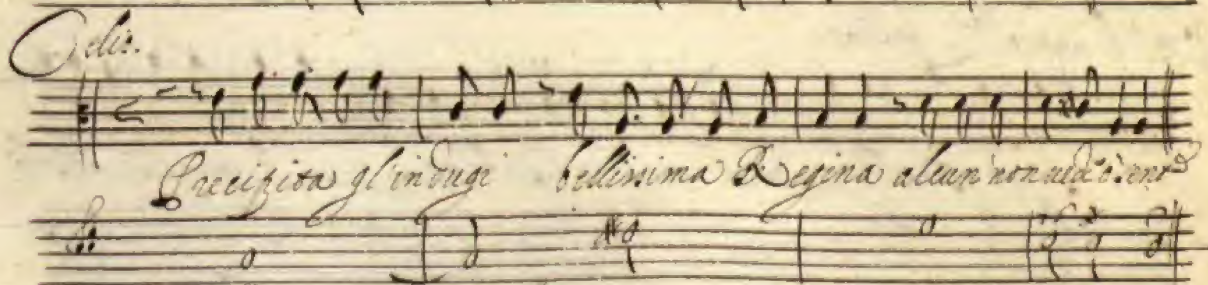
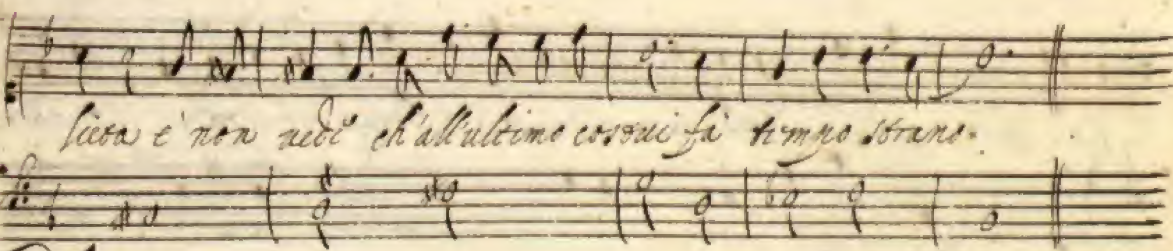
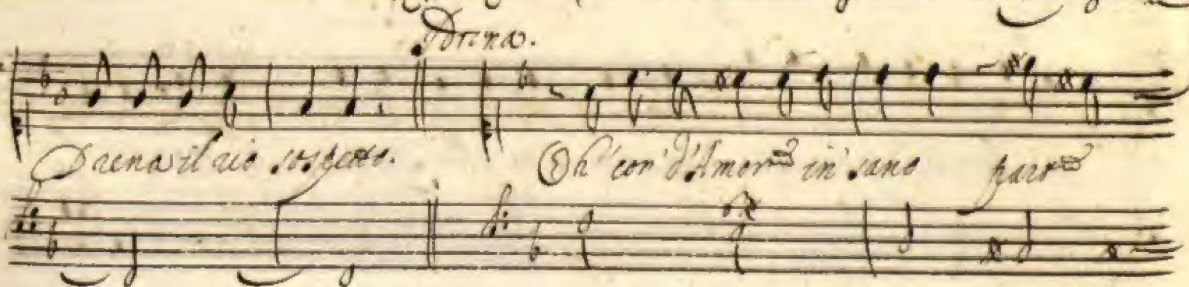
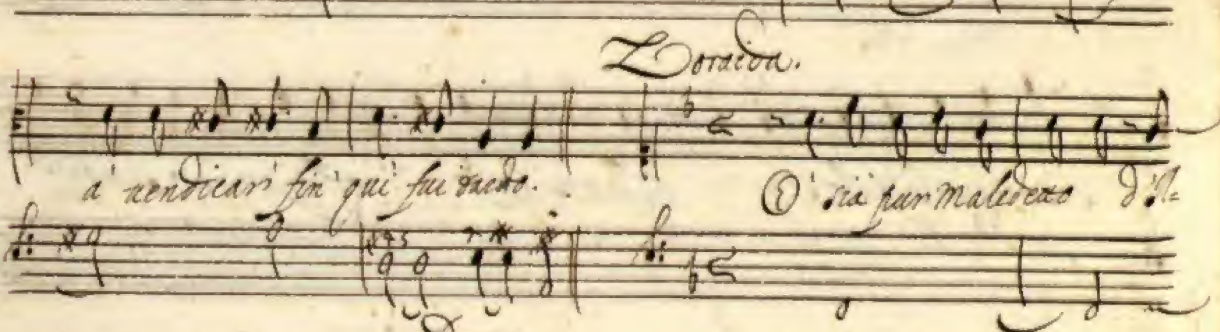
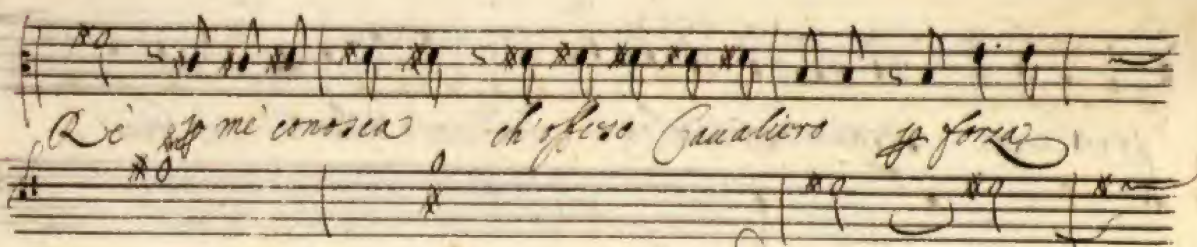
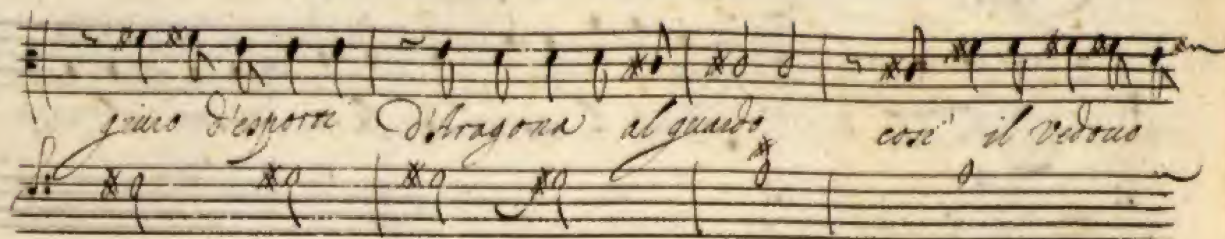
Regina

Celis.



3. V. di nuovo L. grada.





1. *And.^{te} 3.^{ta} Lento 1.^{mo} D. Res.^{to} Cel.^{lo}, e. Sub.^{ito}.*



Deo si ade al Ciel si sona i.

empio e con sensi immortal sorge nel vasto mondo D'ogni les-

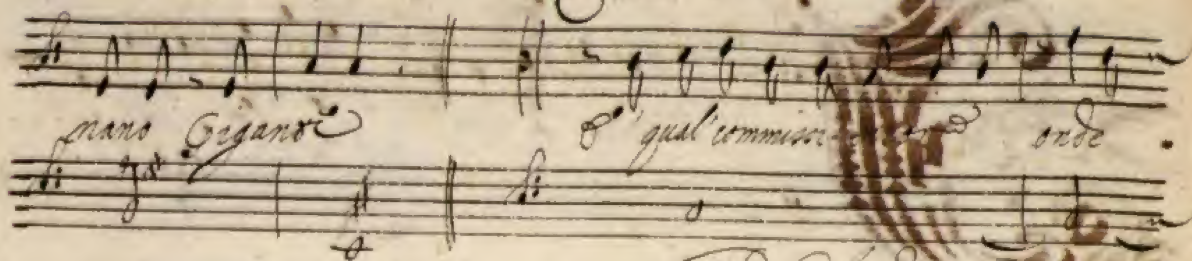
cia il più profano esempio lo si uede io s'ascolto

e' sermo e' tremo sol che si son Pad.^{re} che spalanca il:

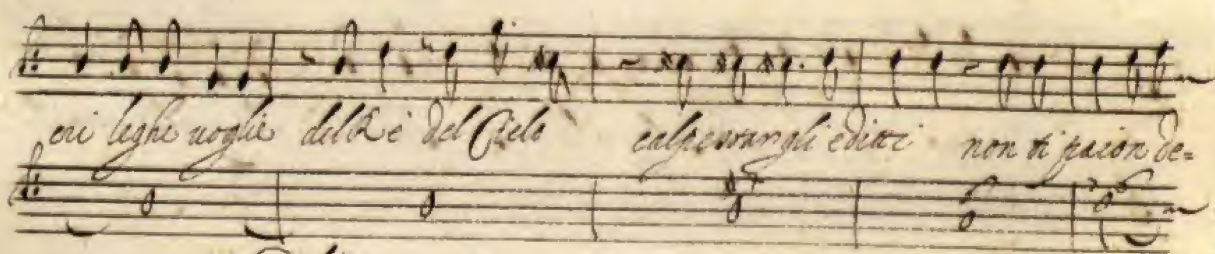
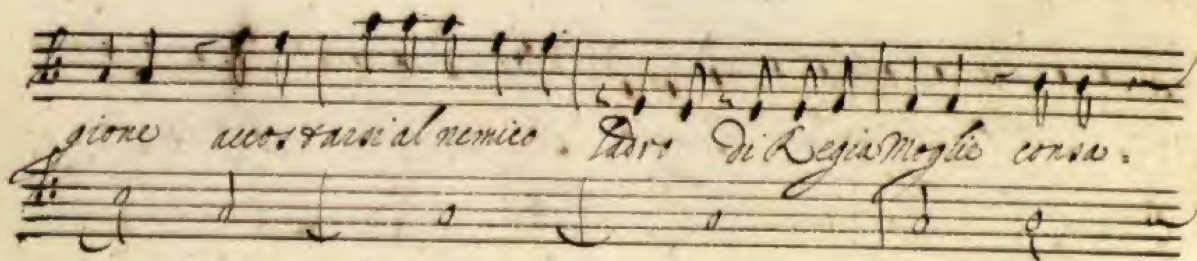
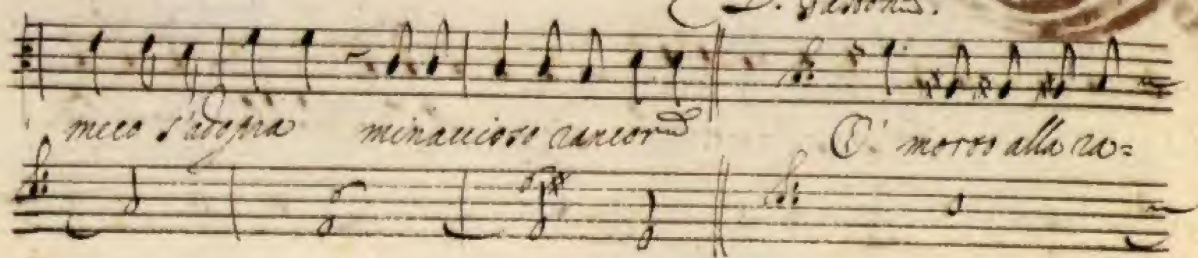
suo mi' transgiora l'abito e si non temo e' semorario Teni

Contro un Regno brillante le tue pensioni in ogni Le montagne ammasso

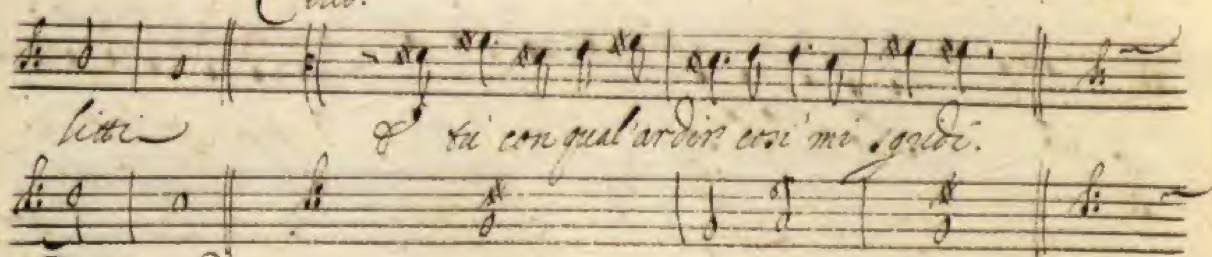
Colia.



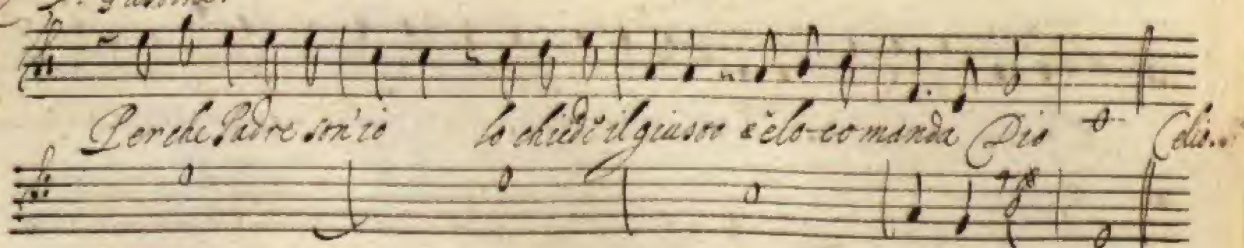
D. Pastore.



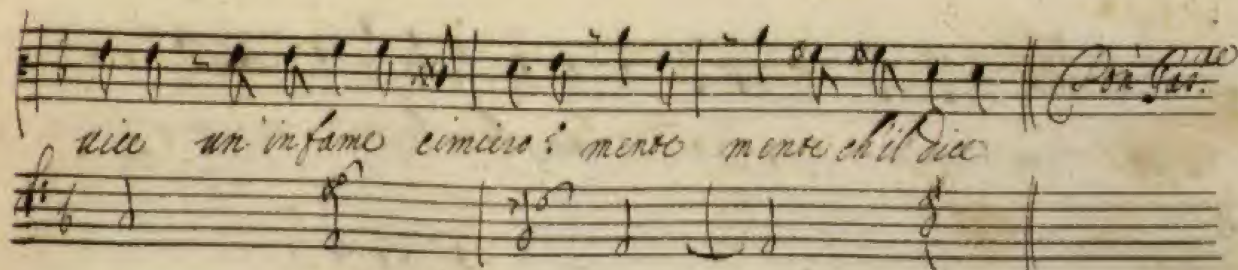
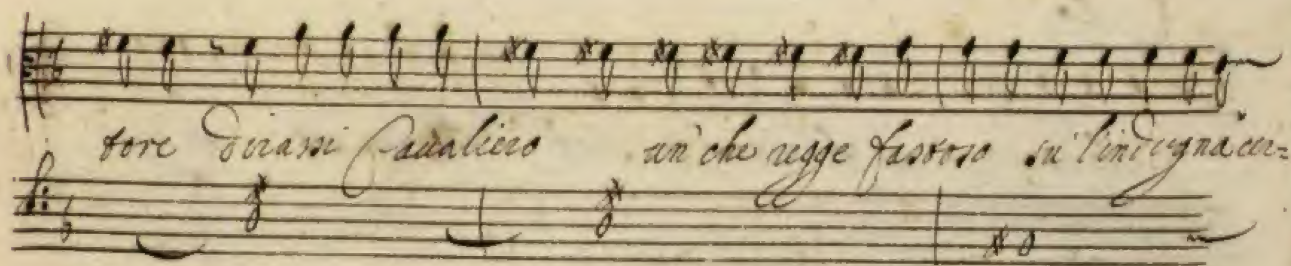
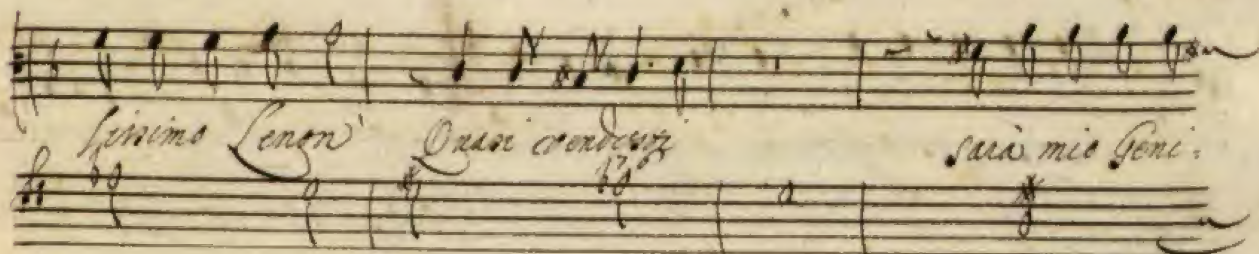
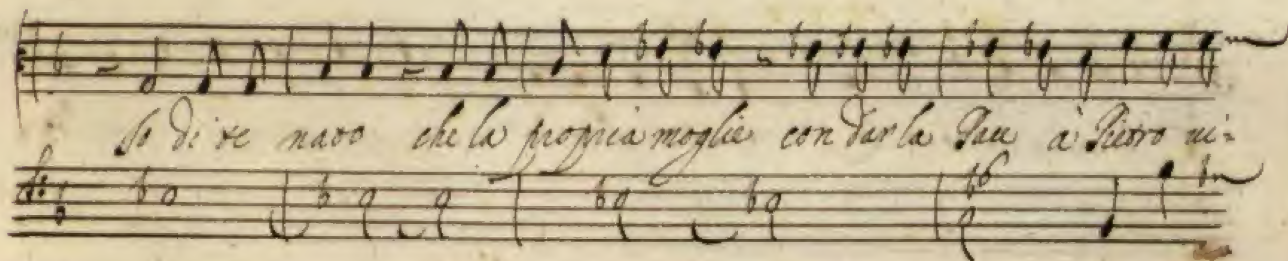
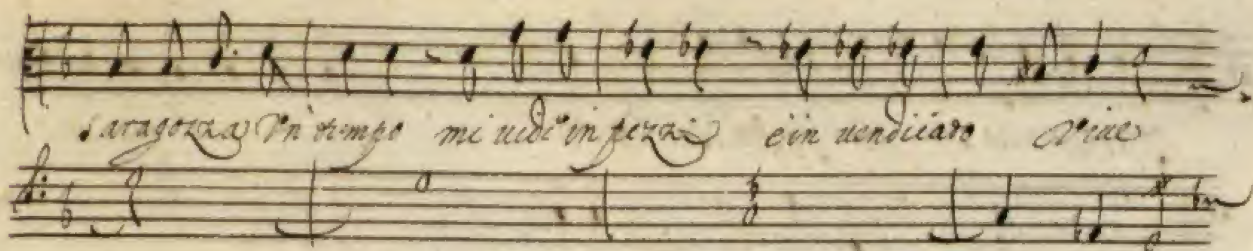
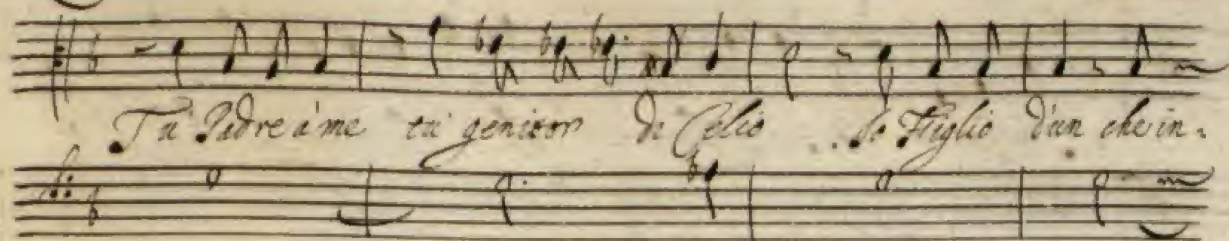
Colia.



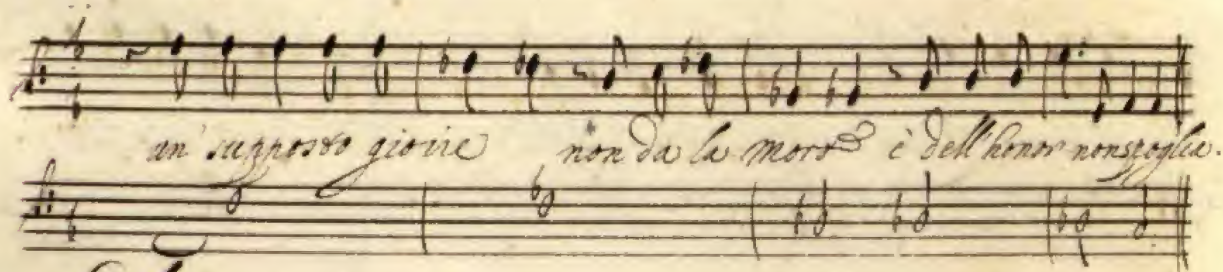
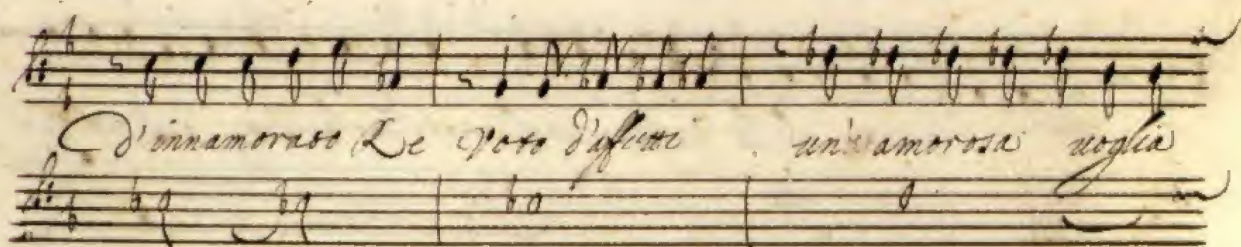
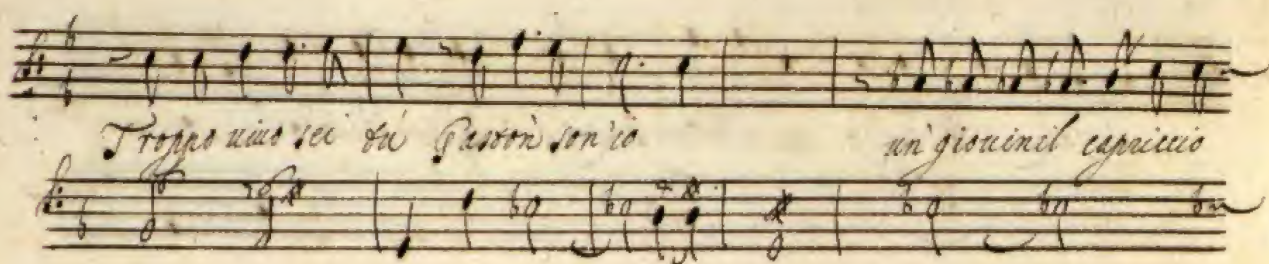
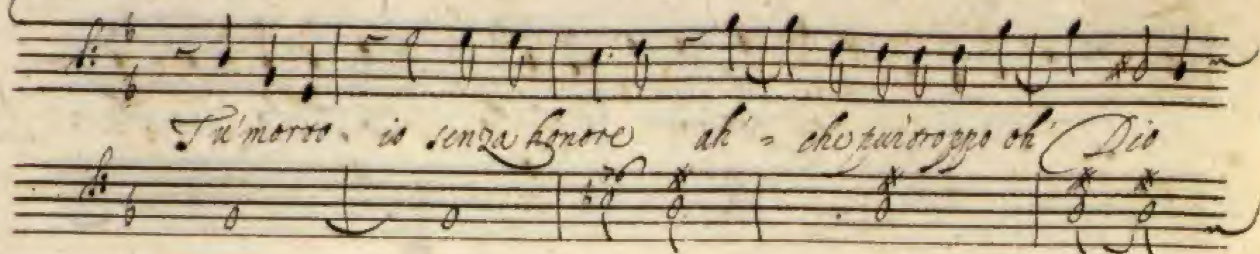
D. Pastore.



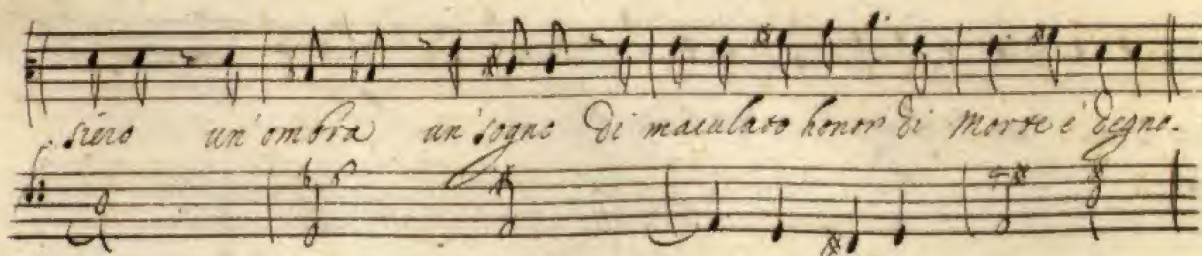
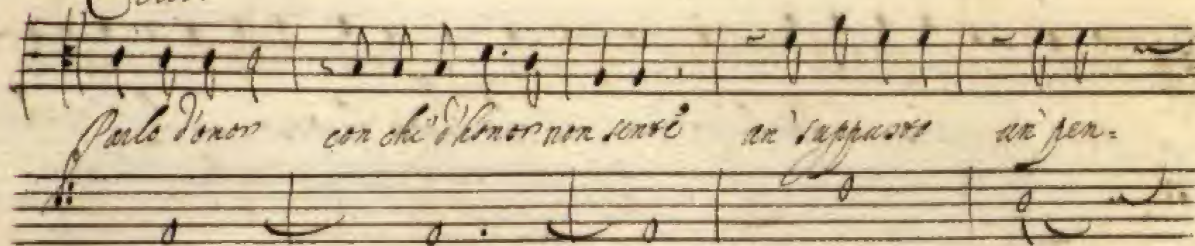
Celis.



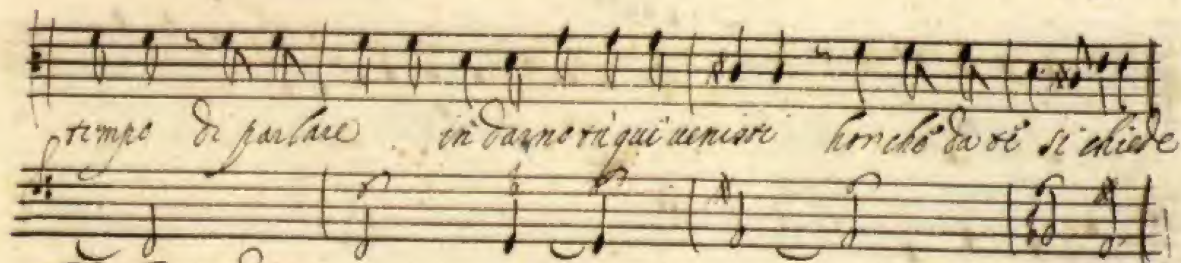
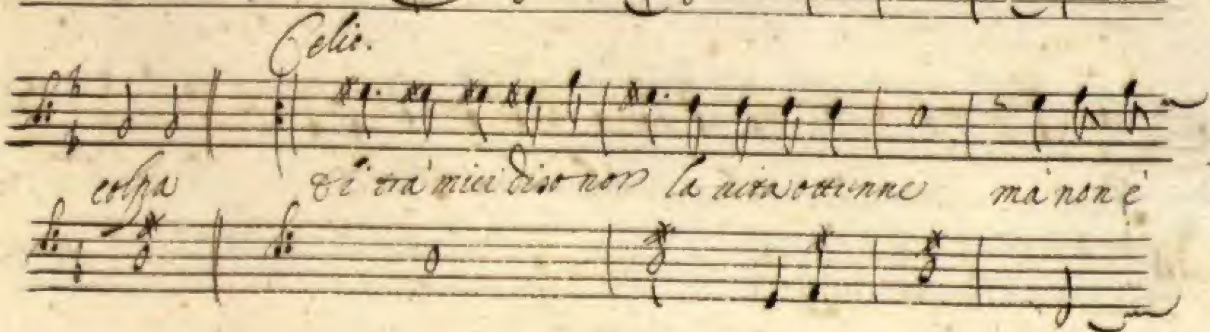
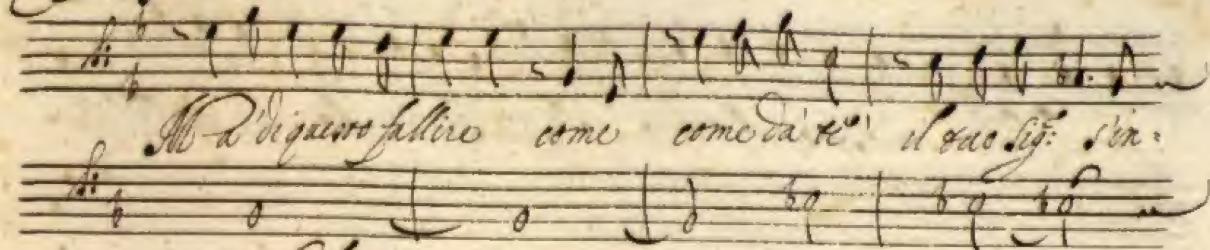
D. Gaslini.



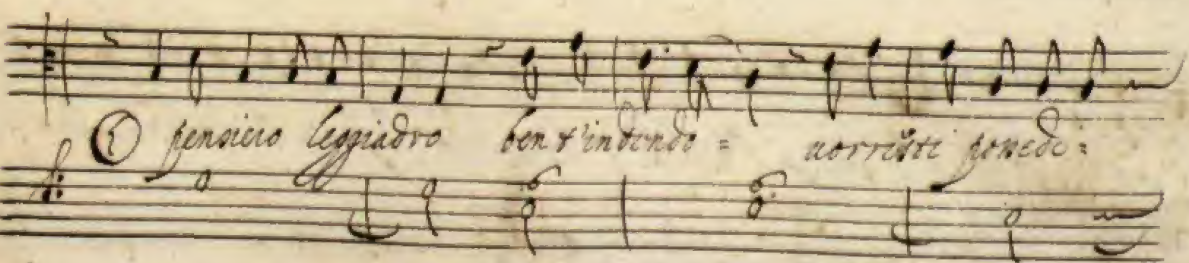
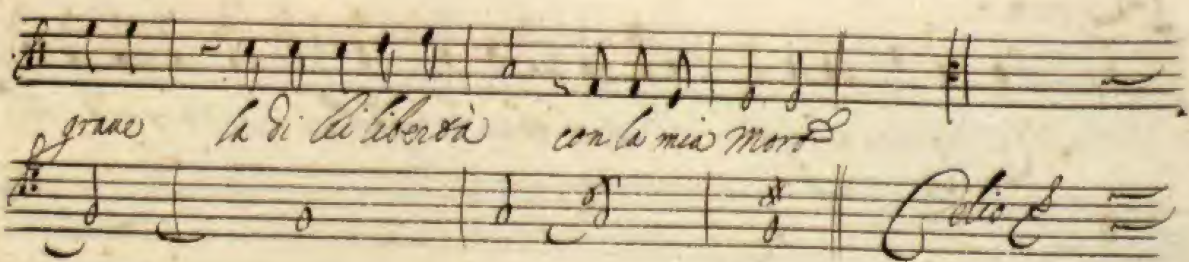
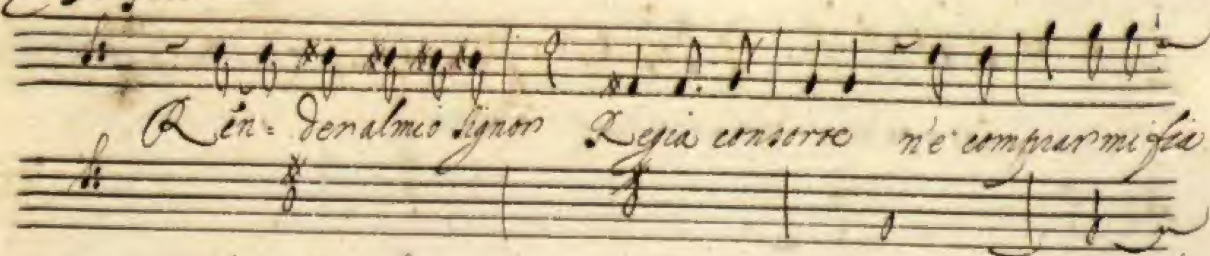
Celio.

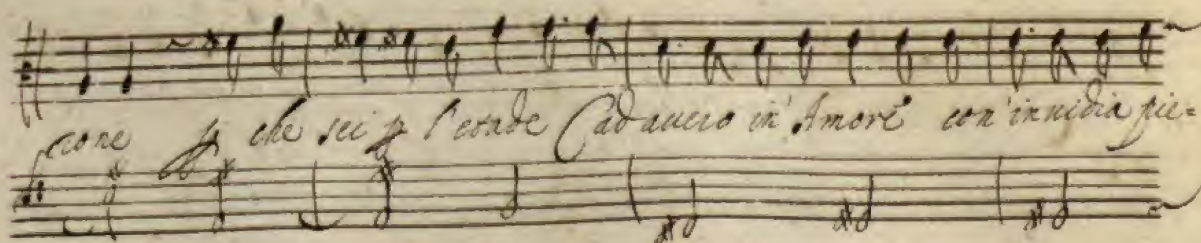
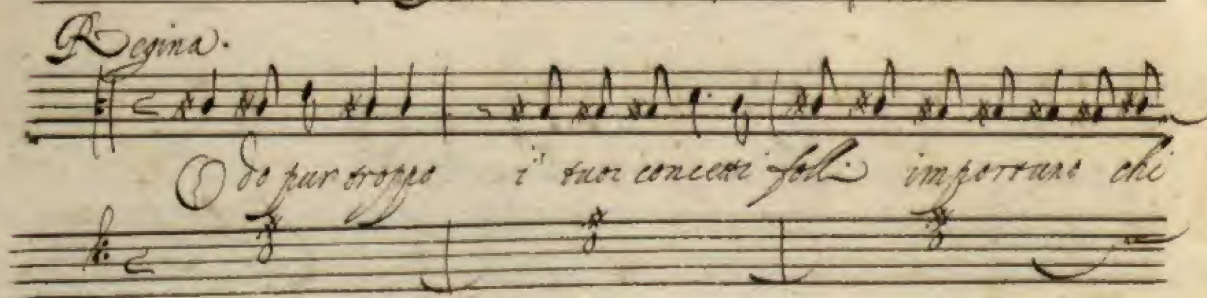
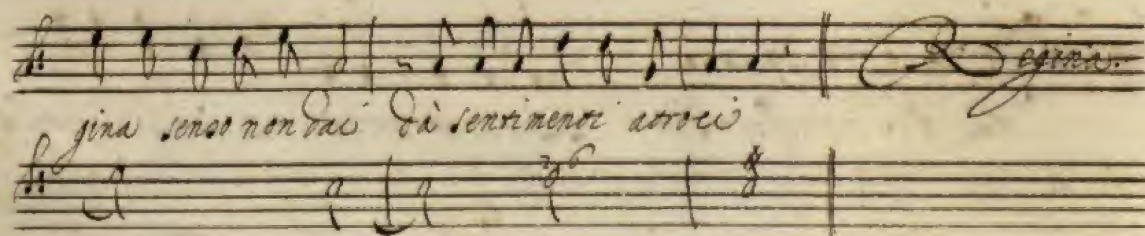
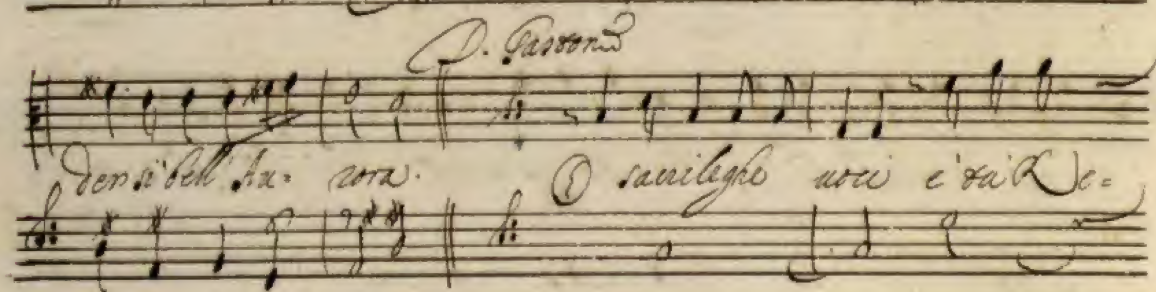
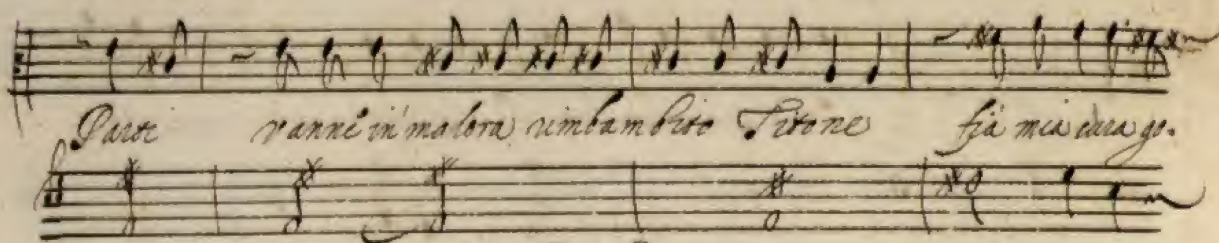
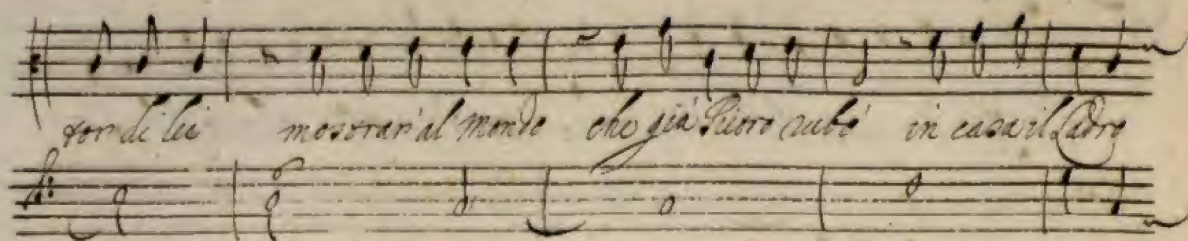


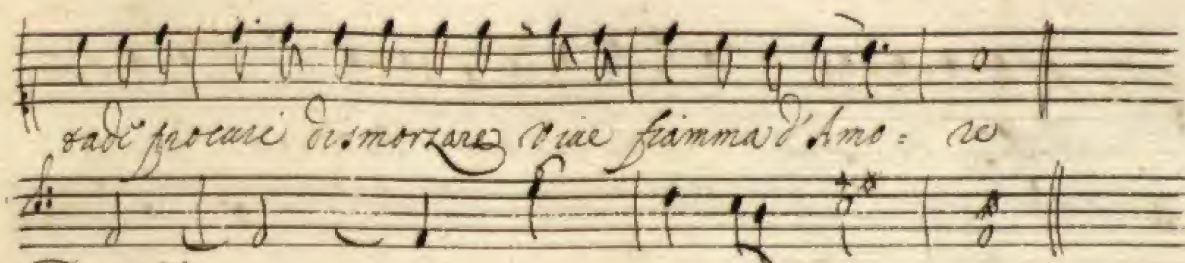
D. Gassond.



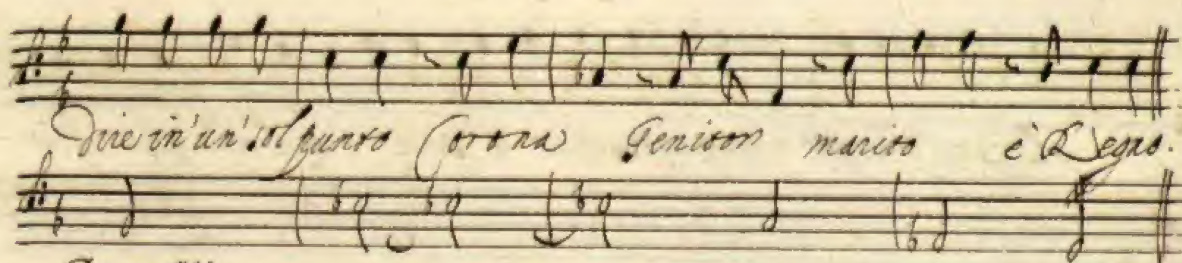
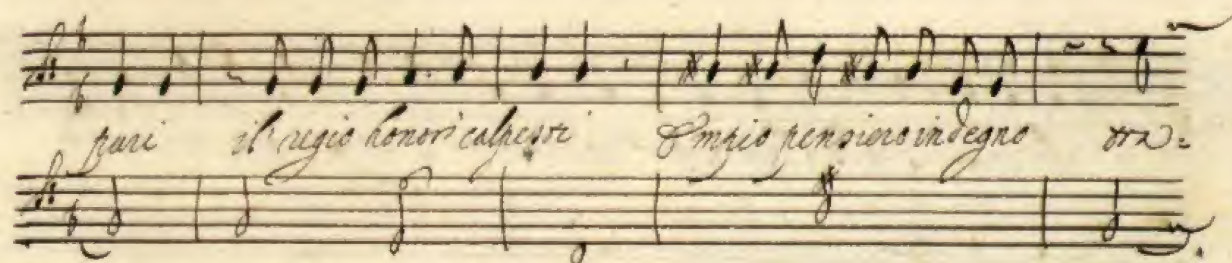
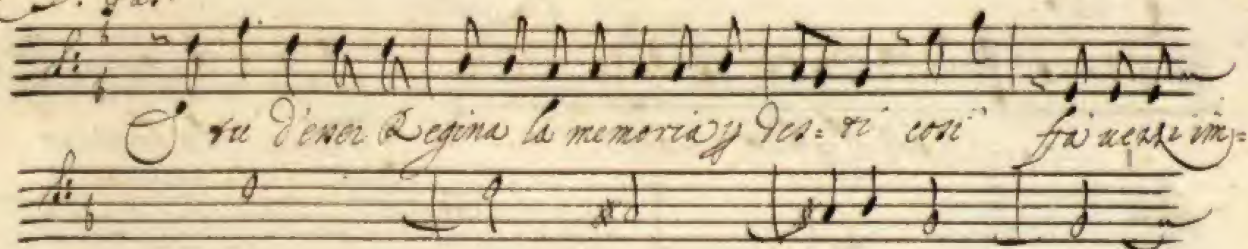
D. Gassond.



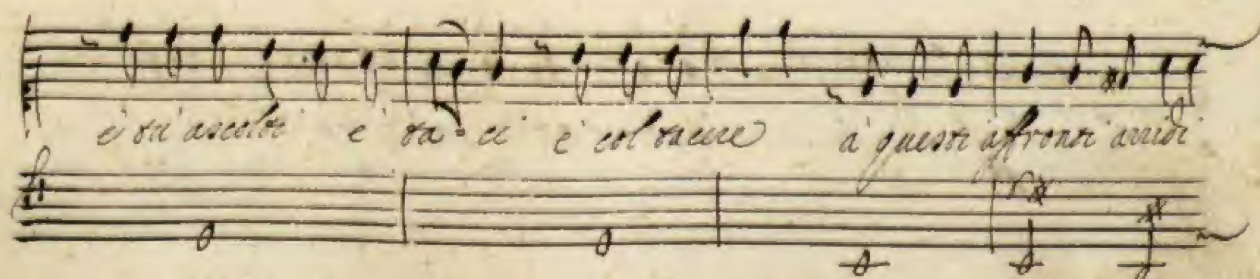
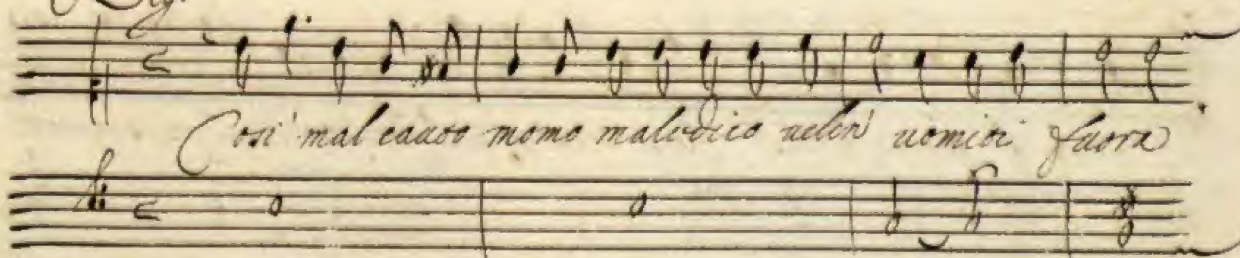


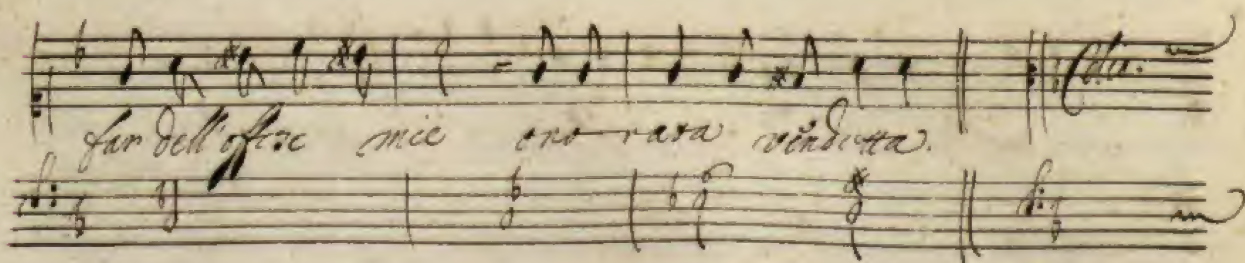
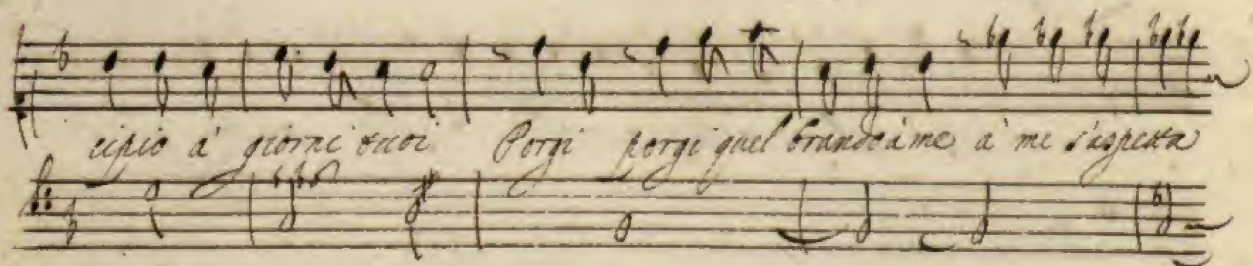
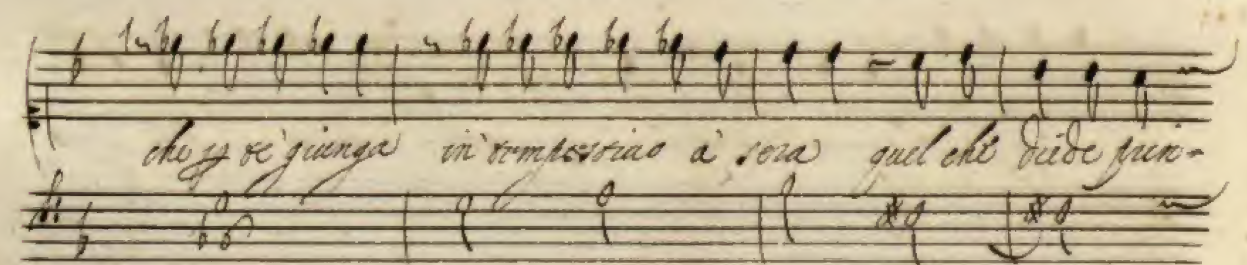
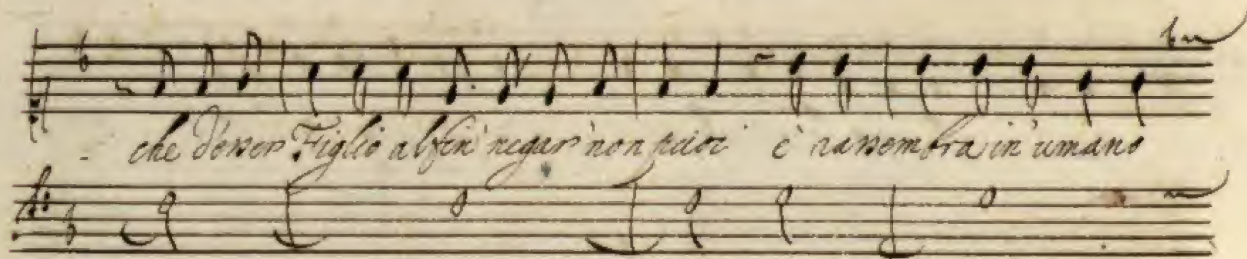
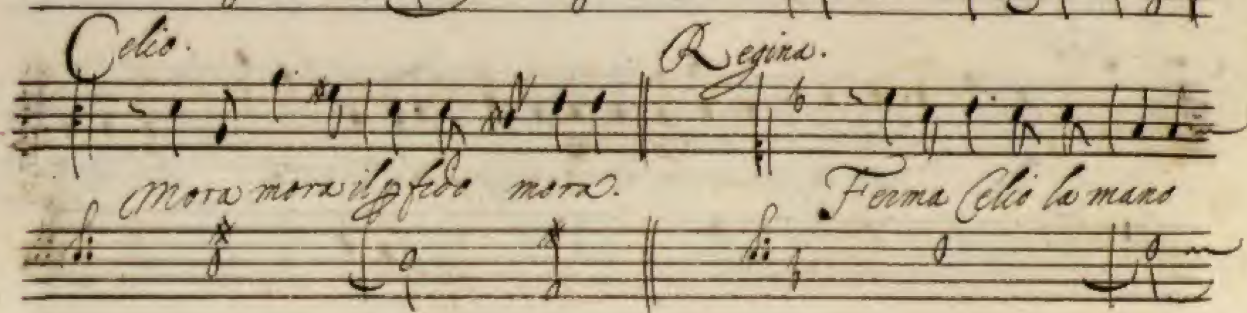
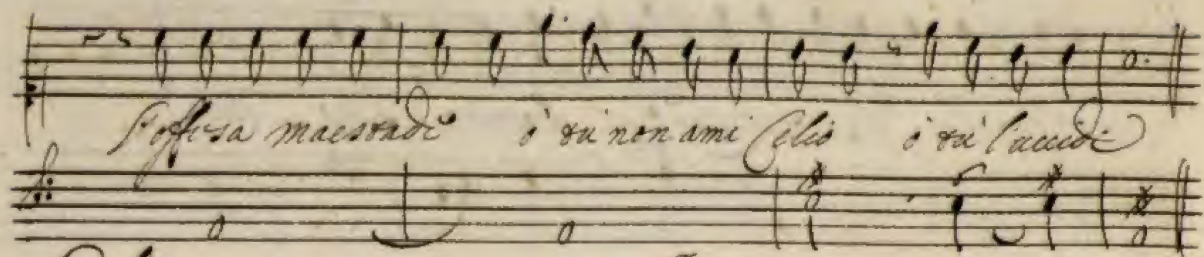


D. Pao.

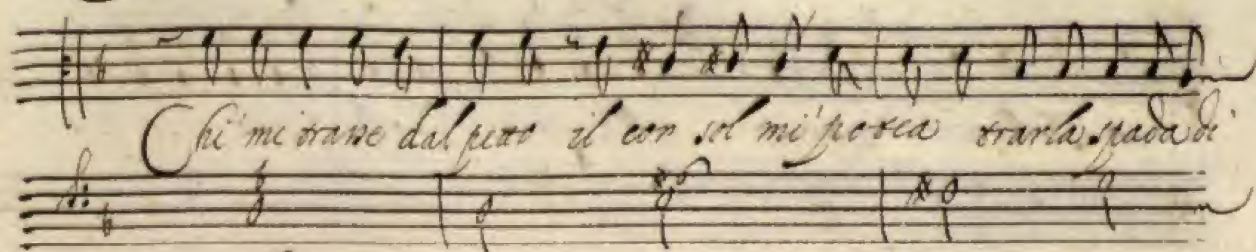


Reg.^a



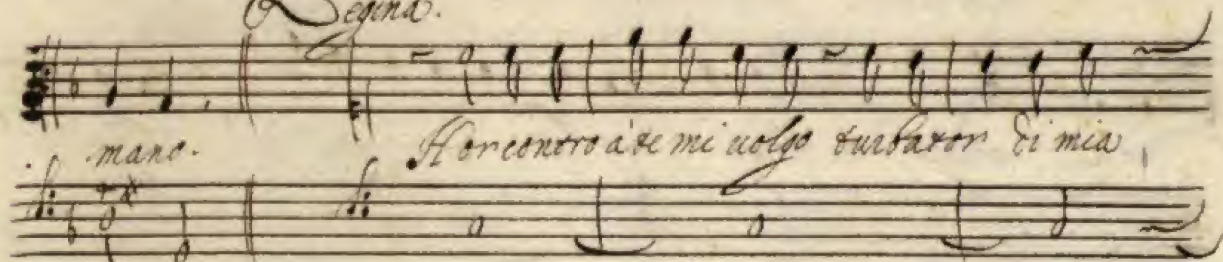


Cello.



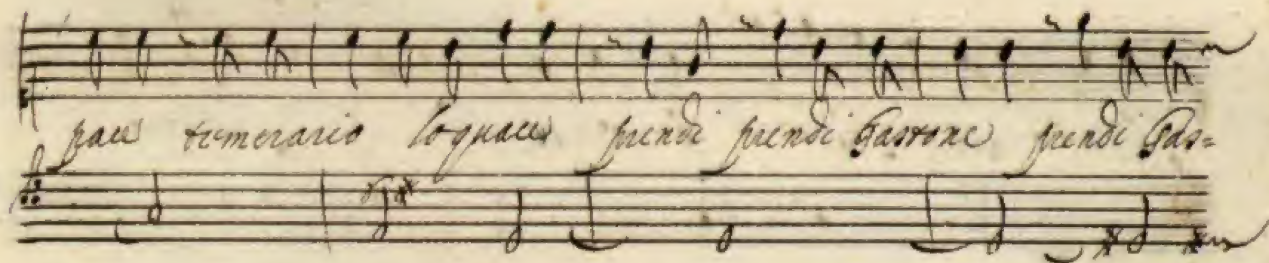
Chi mi trane dal petto il cor sol mi posca traria spada di

Regina.

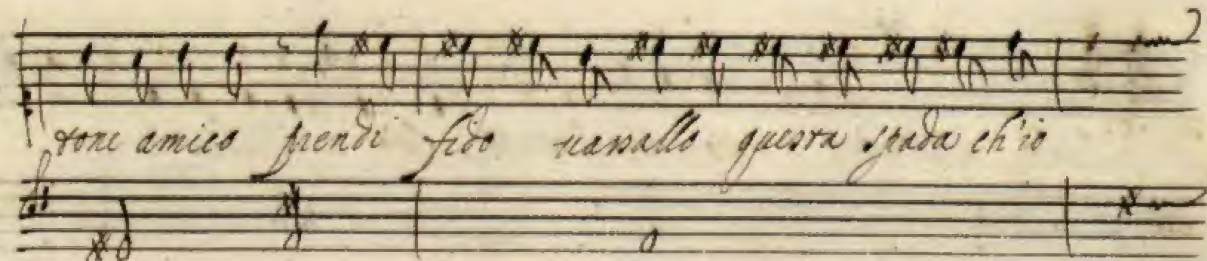


mano.

Hor contro a te mi uolgo turbator di mia



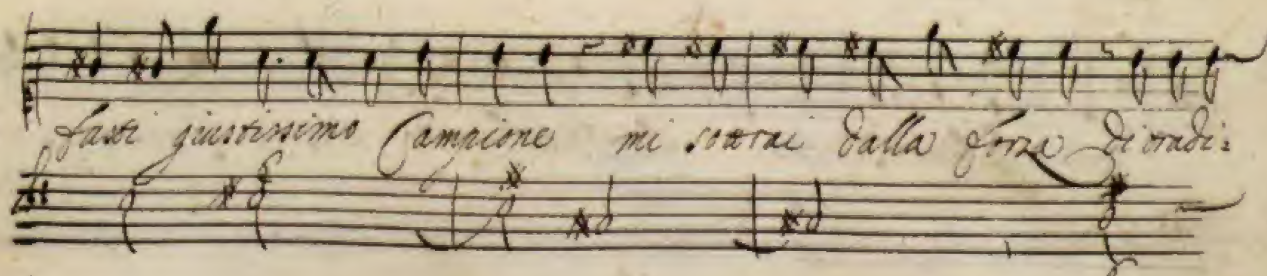
pau temerario loquace prendi prendi garzone prendi pas-



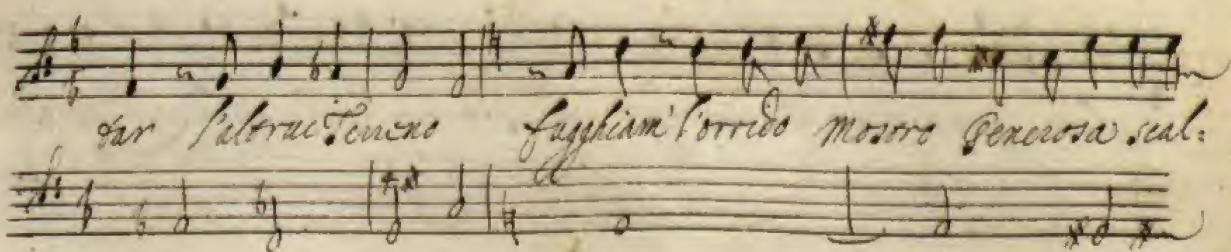
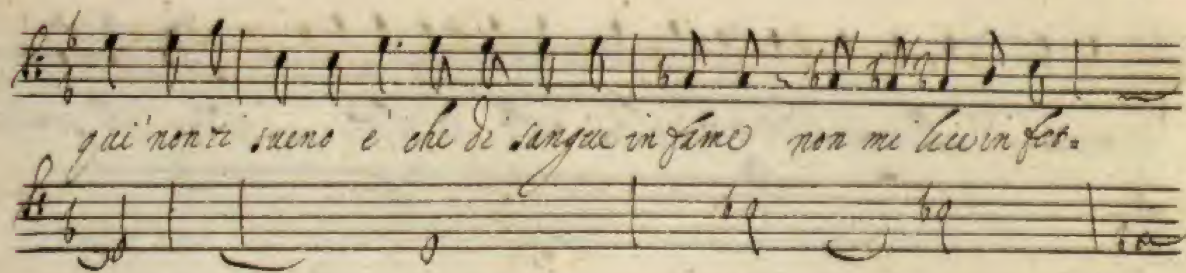
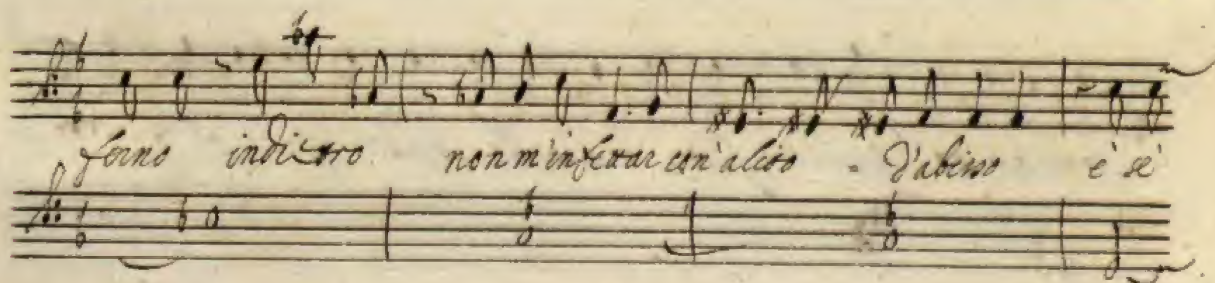
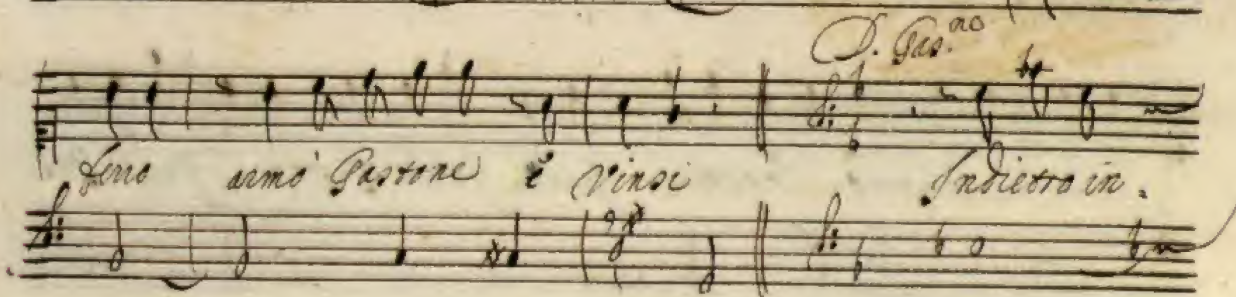
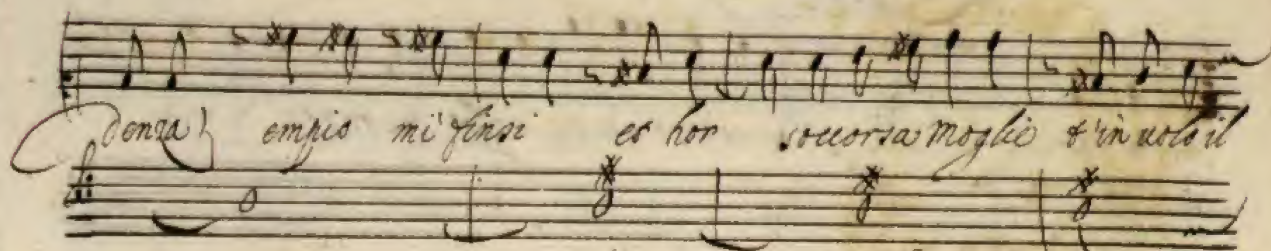
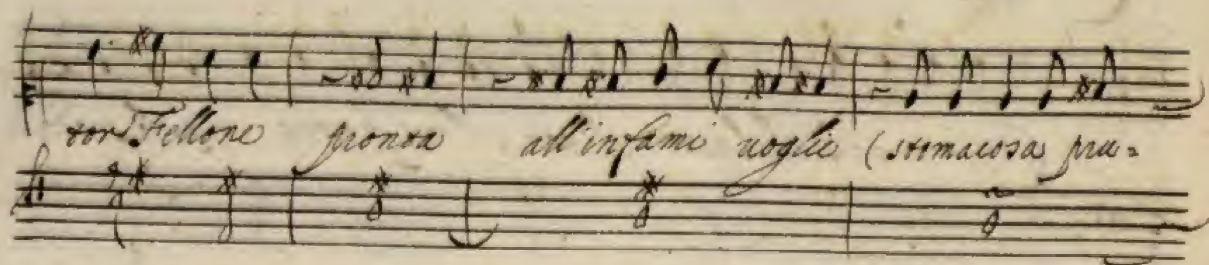
sone amico prendi fido nanallo questa spada ch'io

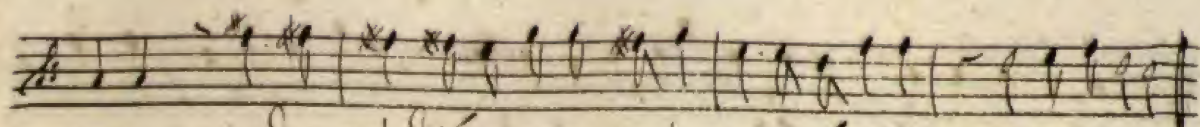


travi dall'empia destra del Re bello in fido E tu che sempre

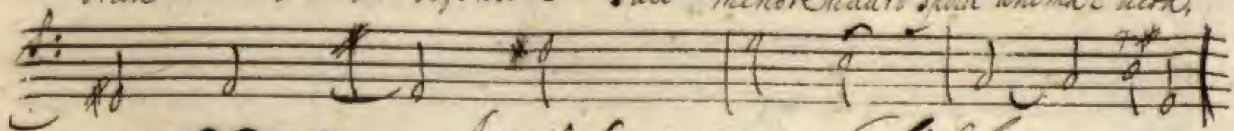


Lasci giustissimo Camarione mi scari dalla gola di nadi.





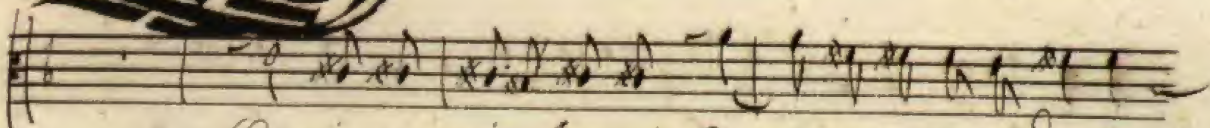
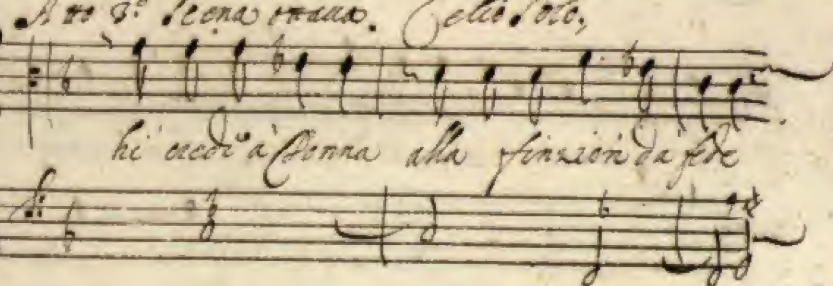
rimo se di te' difensore sarò menore hauro spior anima e vita,



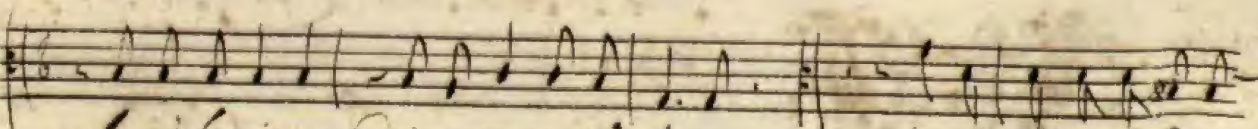
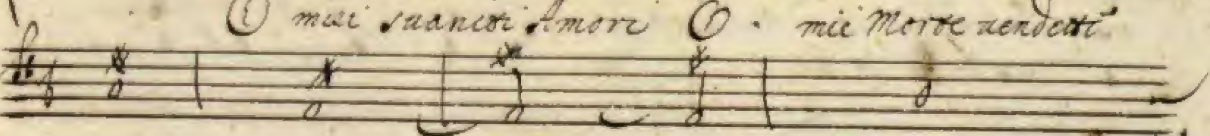
Art. 5.° Seconda scena. Cello solo,



hi cedi a' donna alla finzion di fe

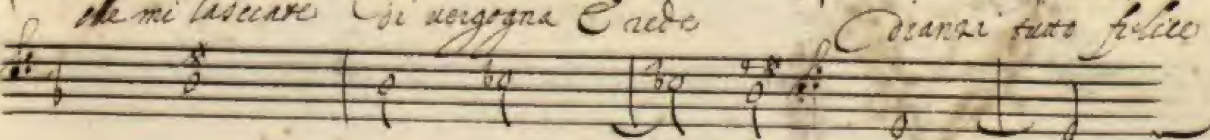


O miei suauoi Amori O. mie Morte uendoti

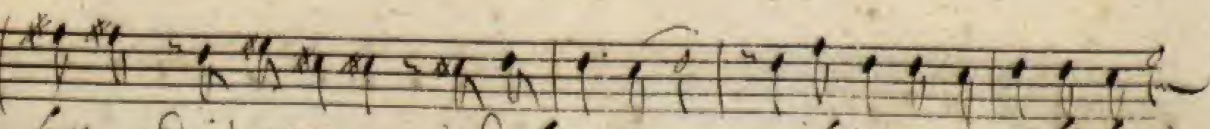
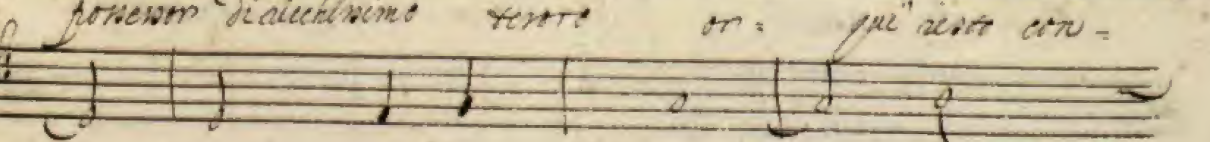


che mi lasciare Di uergogna E cede

Diarsi tutto felice

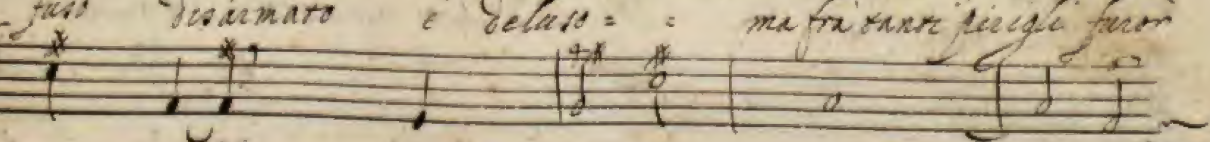


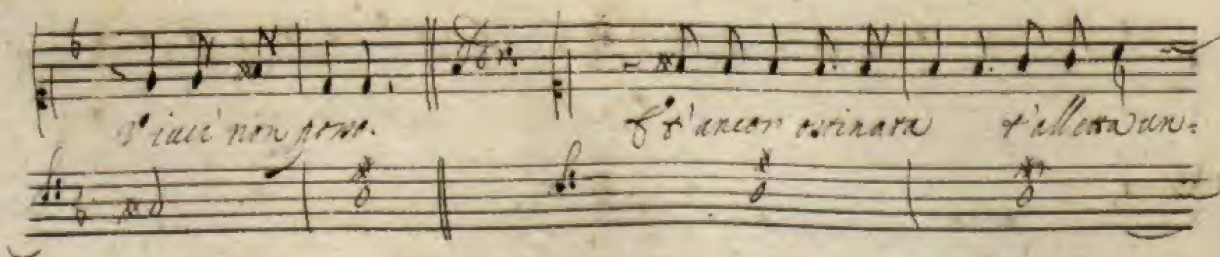
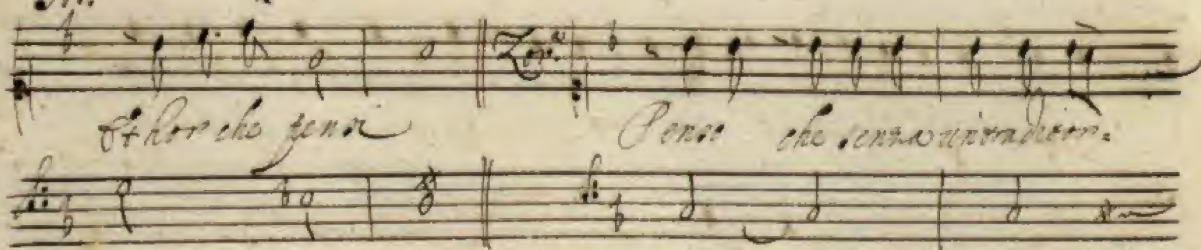
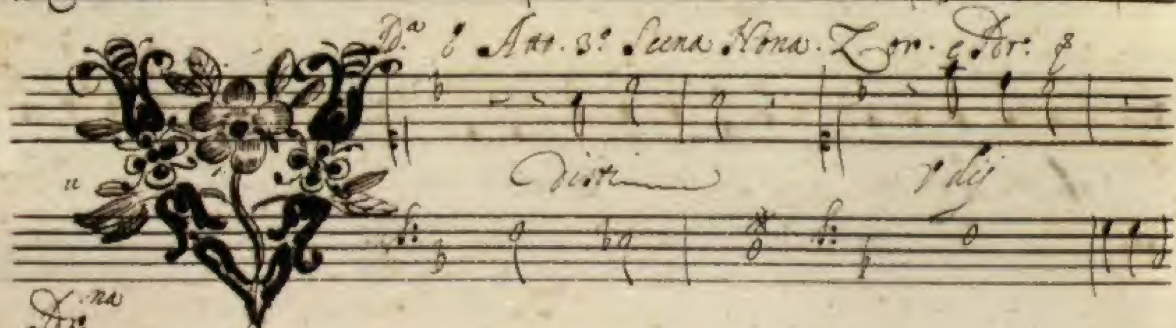
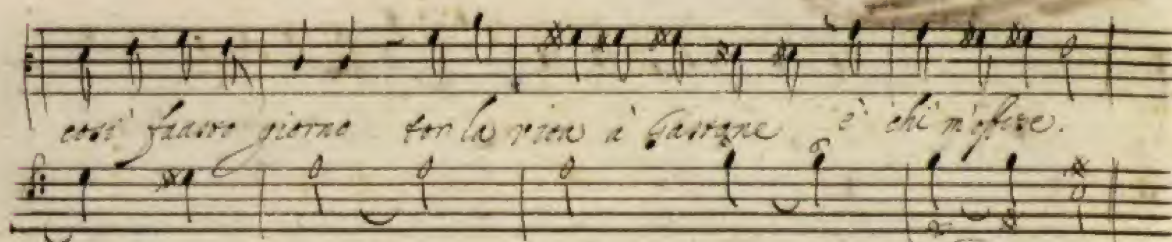
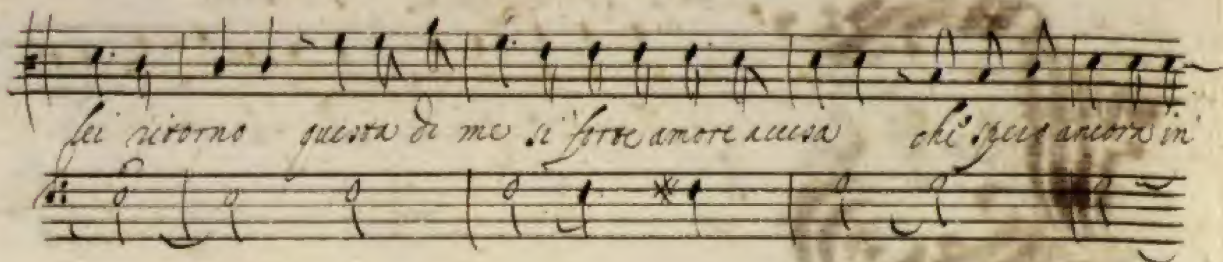
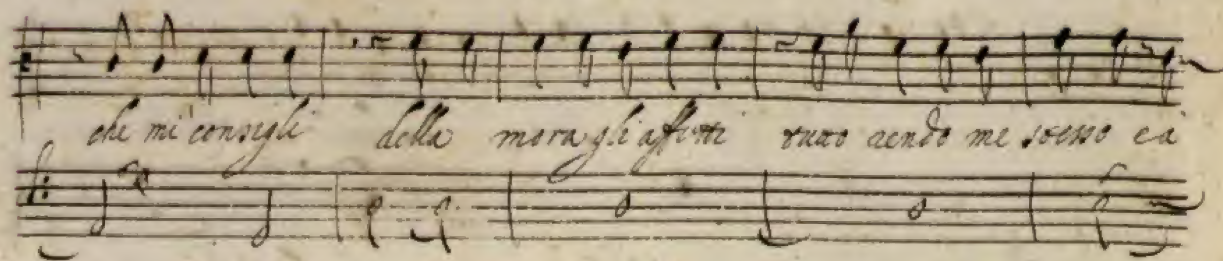
ponerò di alchuno terro or: qui' uero con-



fuso disarmato e deluso =

ma fra tanti perigli fuor





ser. che tanto cori anode Degli inganni e dell'ave Van' che si gl'ave

tuoi guai qual conca fina no cense Regina ancor non hai fidar.

Handwritten musical score for "L'Alfano" by G. Rossini. The score is on two staves. The top staff is a vocal line with lyrics "se l'amor vi inspira" and "accogna al mio d'affetto =". The bottom staff is a piano accompaniment line. The music is in 3/4 time, indicated by a "3" over the first measure. The key signature has one sharp (F#). The manuscript is on aged, yellowed paper.

o' tra guerra e pace c'è l'alma amorosa =

Handwritten musical score on two staves. The top staff contains two measures of music. The first measure is marked with a treble clef and a common time signature (C). The second measure is marked with a treble clef and a common time signature (C). The bottom staff contains two measures of music. The first measure is marked with a bass clef and a common time signature (C). The second measure is marked with a bass clef and a common time signature (C). The lyrics are written in Italian: "Trois belles et colues" and "Ma troiee d'orgie-feglia".

Handwritten musical score for a vocal piece. The lyrics are: *non cessi il vino oggi da te diuicio se fir' qui a.* The music is written on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The melody is written on the first staff, and the bass line is written on the second staff. The handwriting is in cursive.

mandi crasti nella ragion furata non li parlar nè più lo morarini.

uiss. *Lor.* Oh Dio Deus ch'ei vienio. Puri di gaa.

Lor. Non zono. *Don.* L'ichi ti viene. *Lor.* Vu =

Don. lenza finale. Di pare Amor Carna: B.

Lor. I sei uenij parlarne non lo douo sen = oie *Don.*

Don. Sensi li ma con legge che ra non gli risponde e più nol'quede.

L. on.

Faro forza a me stessa *Volgi la faccia mia con ira alta.*

And. 2.^a Sola Seconda. Cello, L. on. e. on.



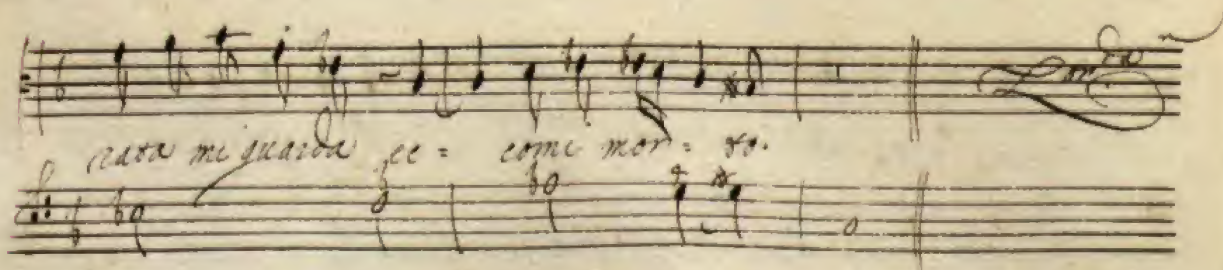
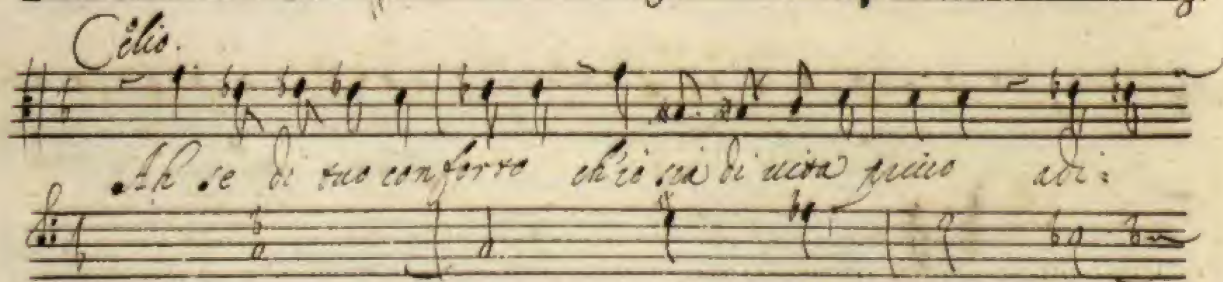
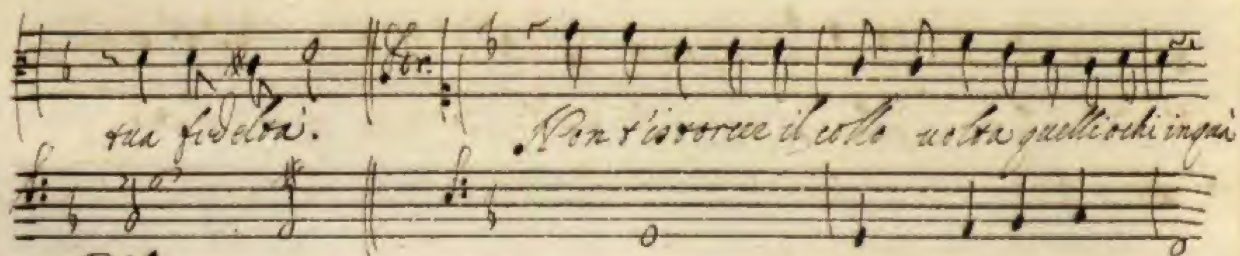
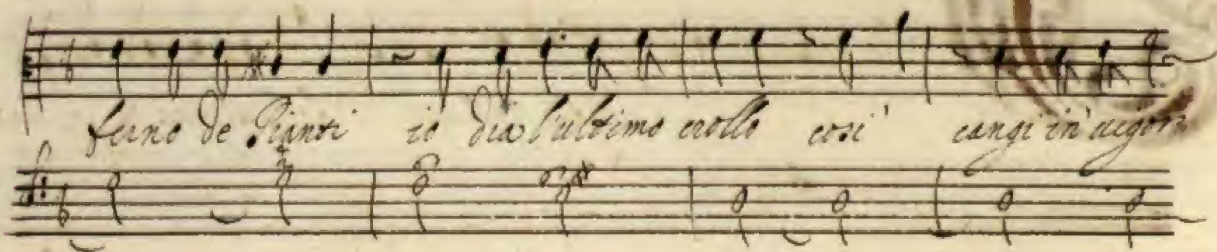
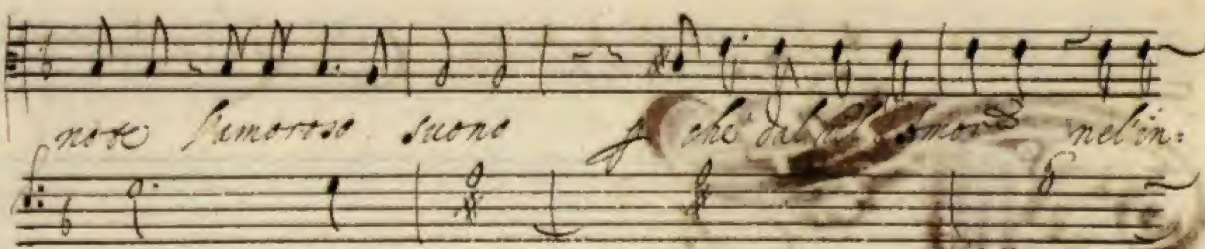
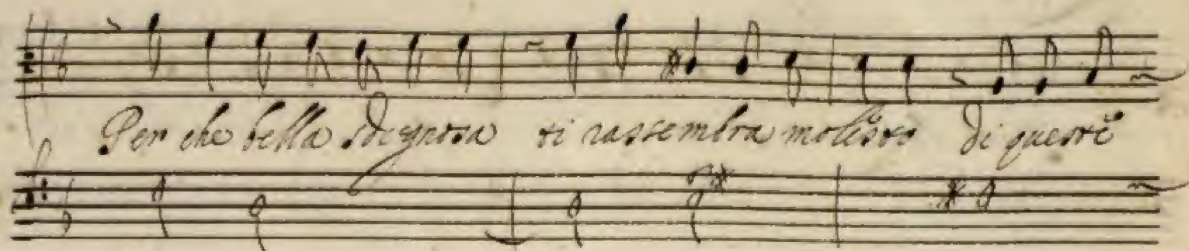
Cello.

e uoglio anhelante bellissima Regina

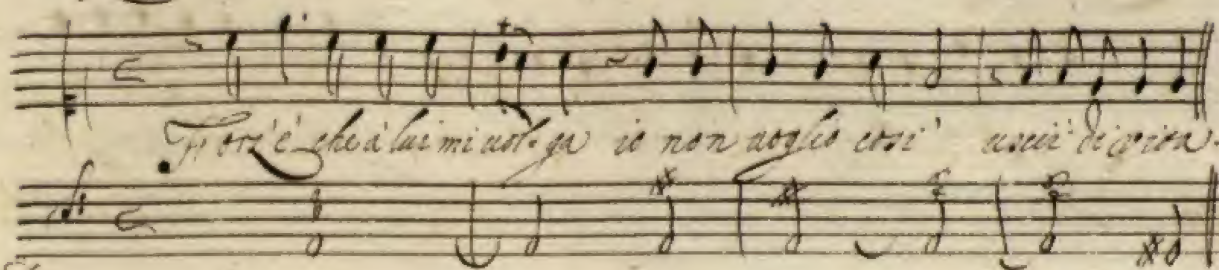
ed hor che qui rimiro il tuo bel viso mi rammentano

queste e' guardine delirio *Temo che non ingiuria*

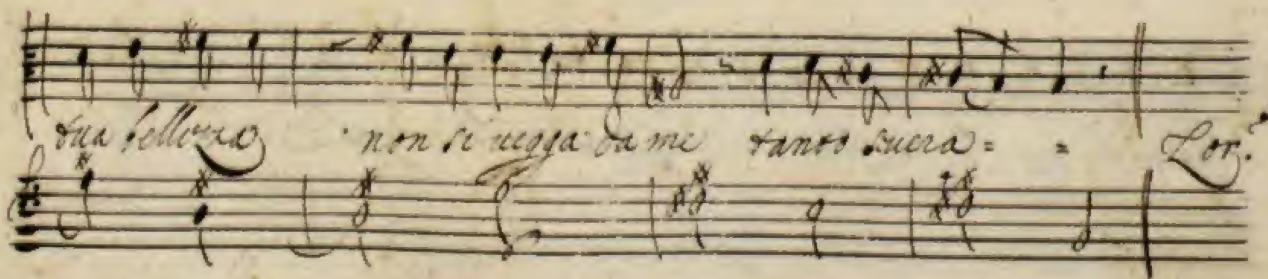
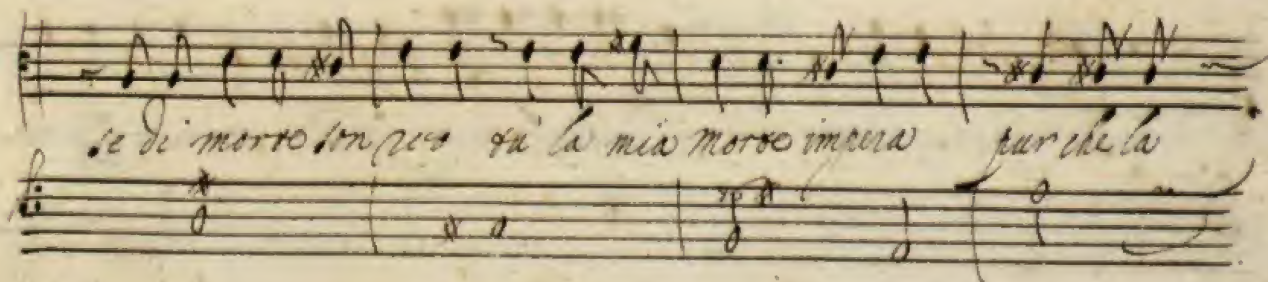
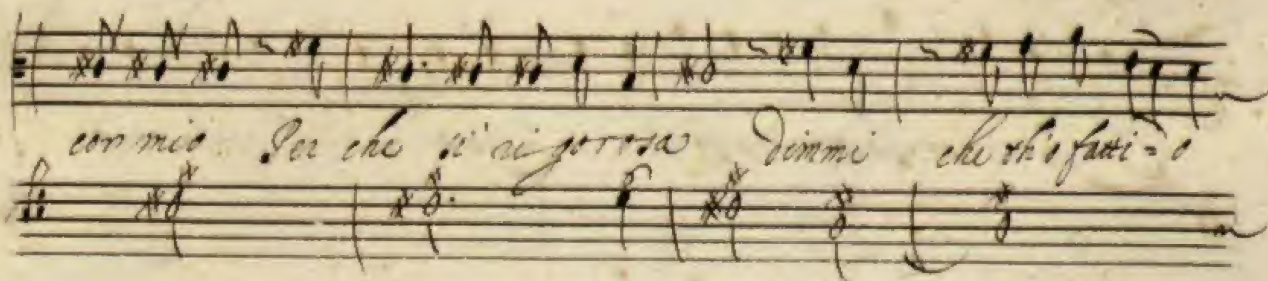
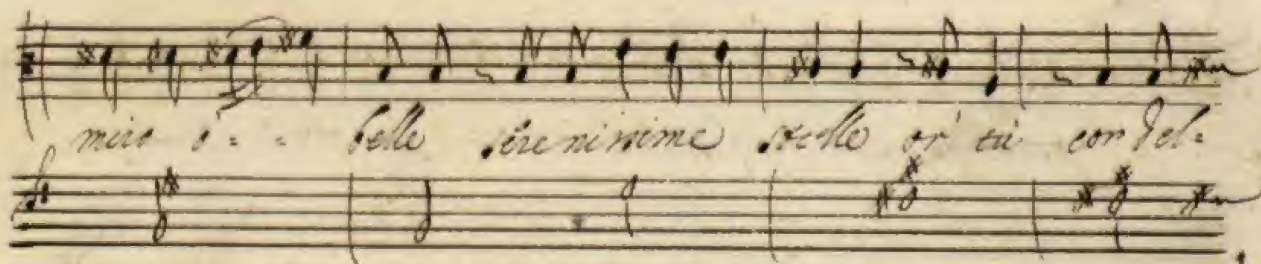
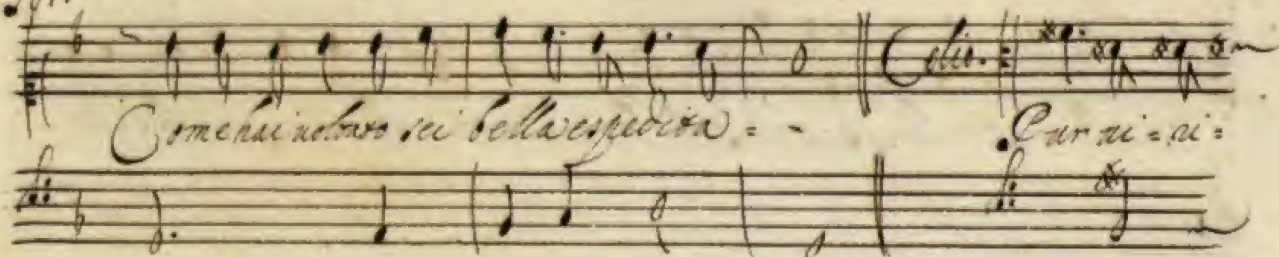
entro al tuo seno *ma' l'ho a chi ragio = no.*



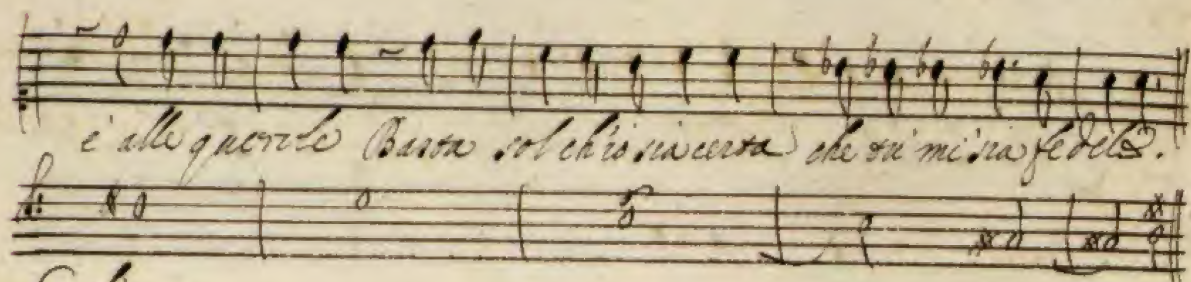
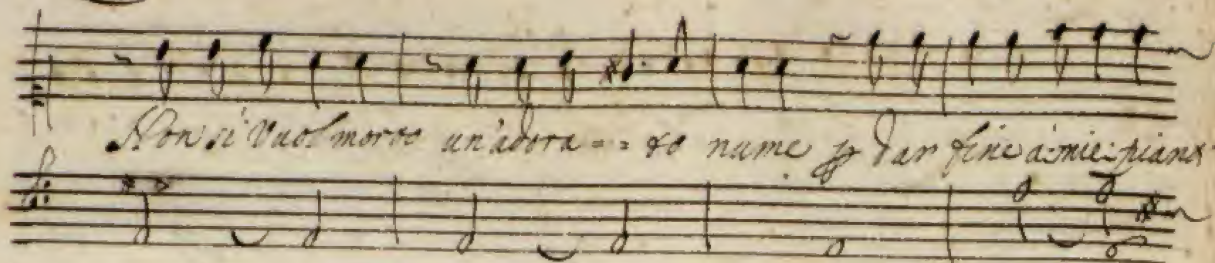
Lor.



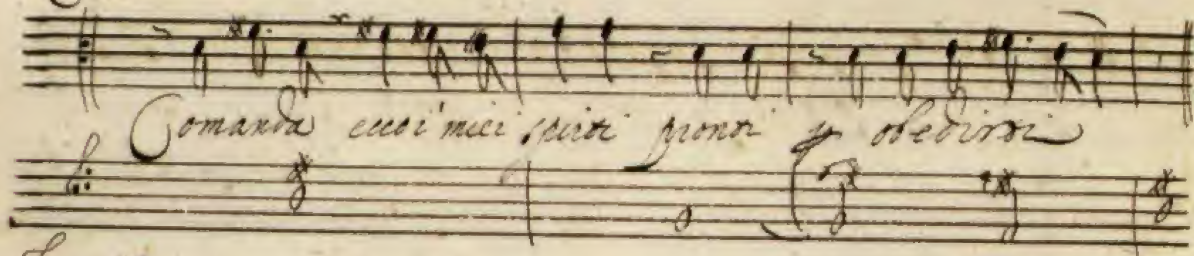
Lor.



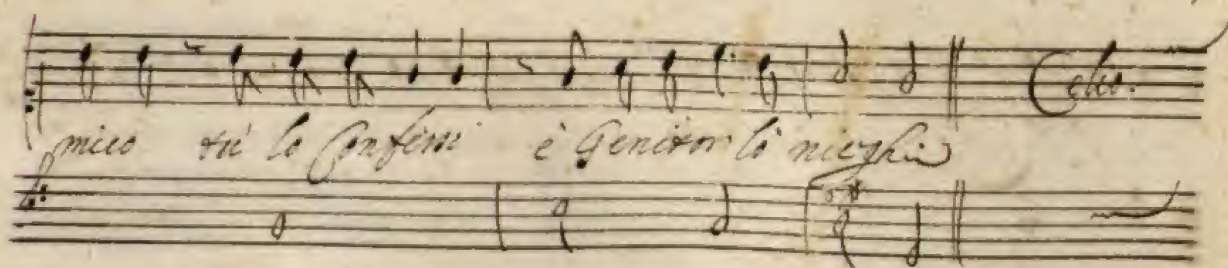
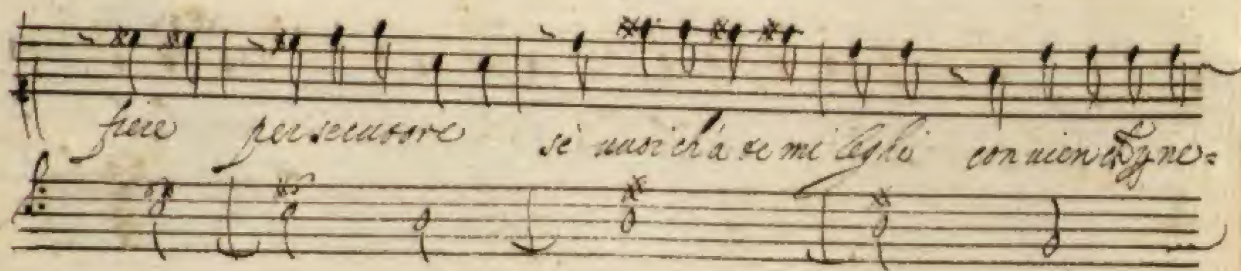
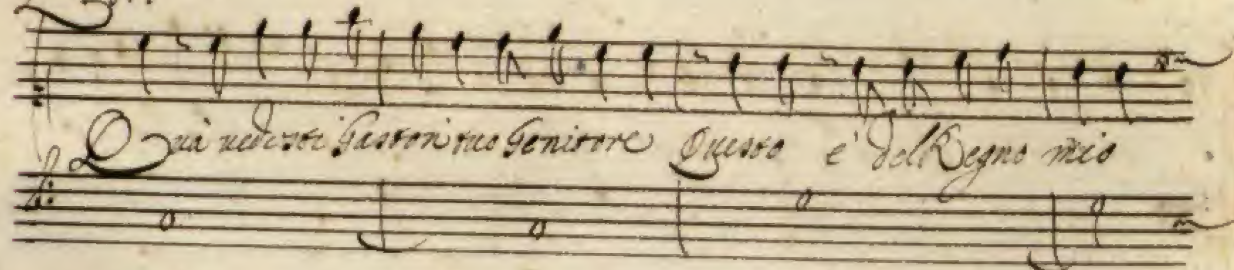
L. gr.



Cello

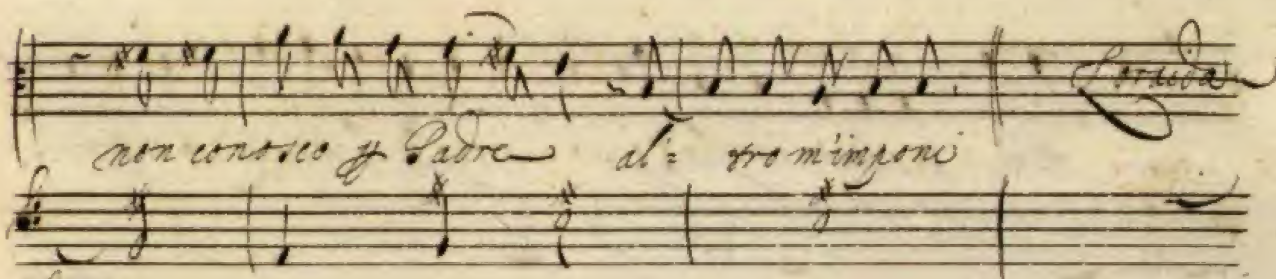
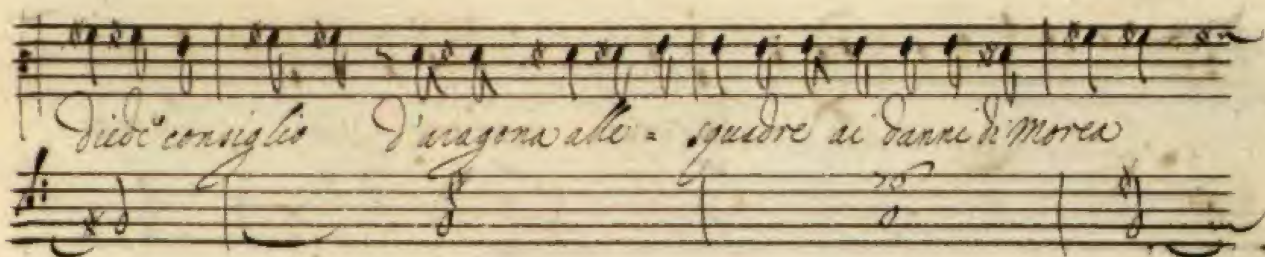
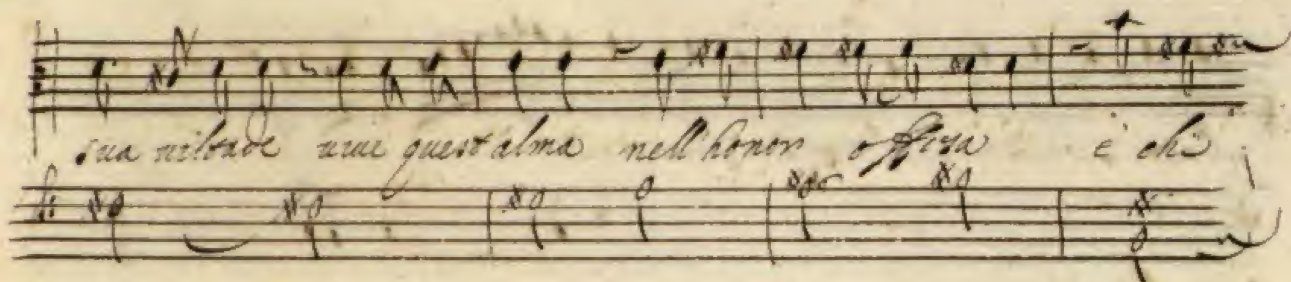
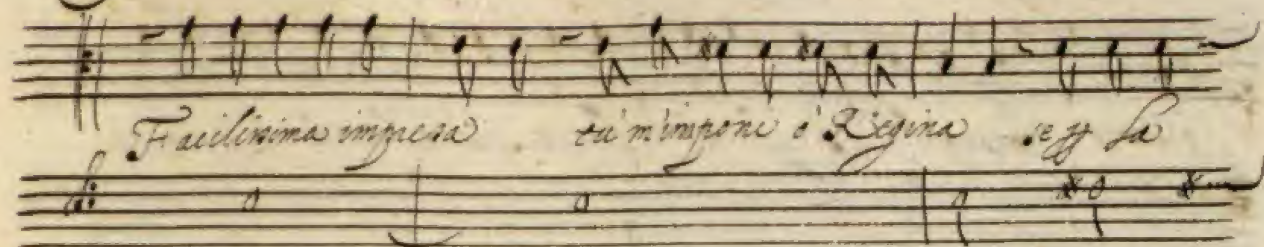


L. gr.

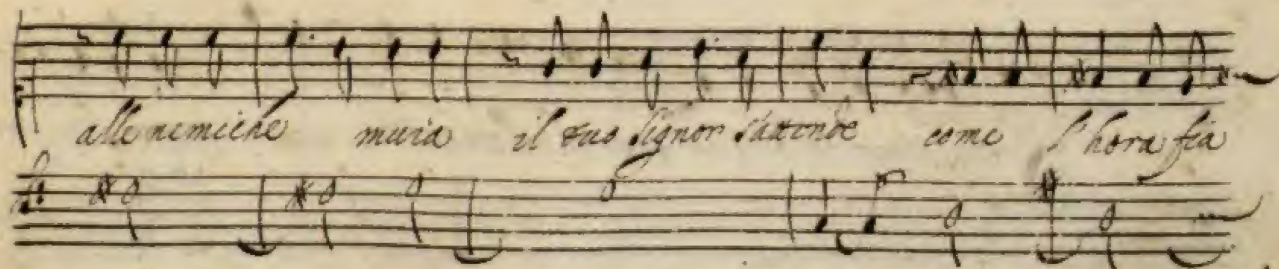
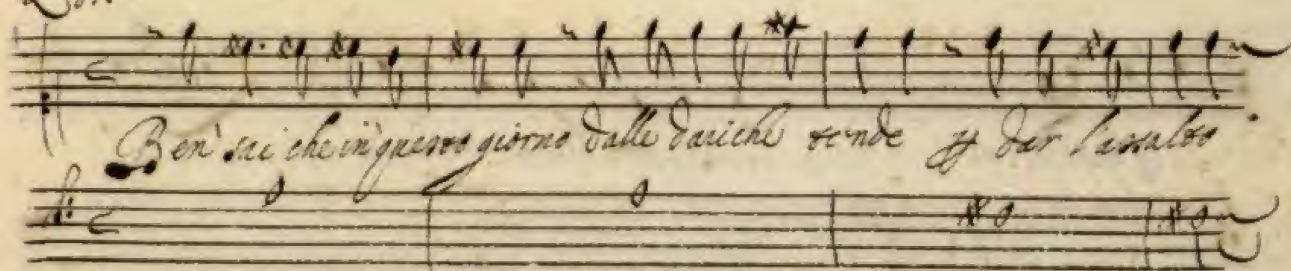


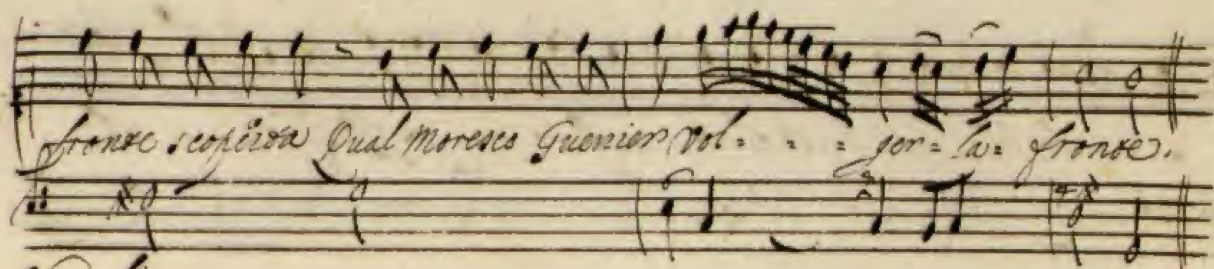
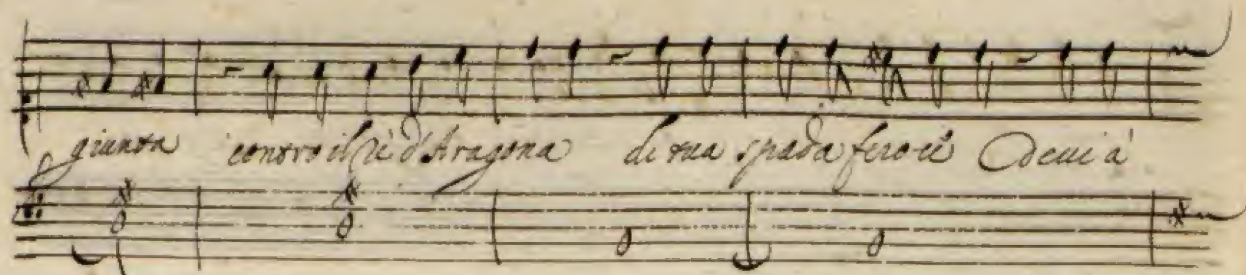
Cello.

Cello.

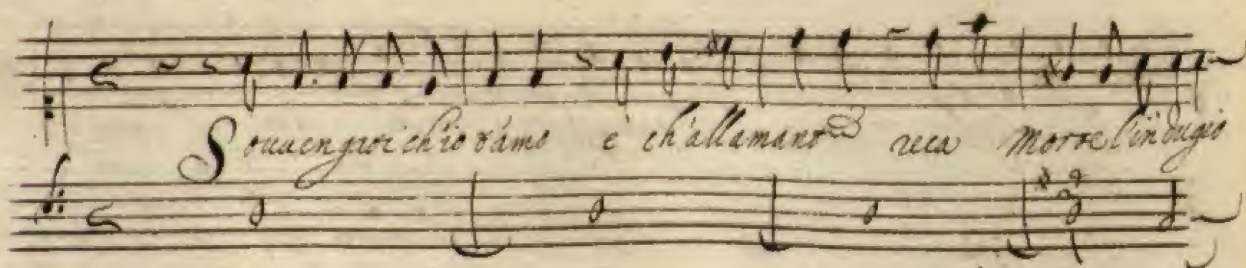
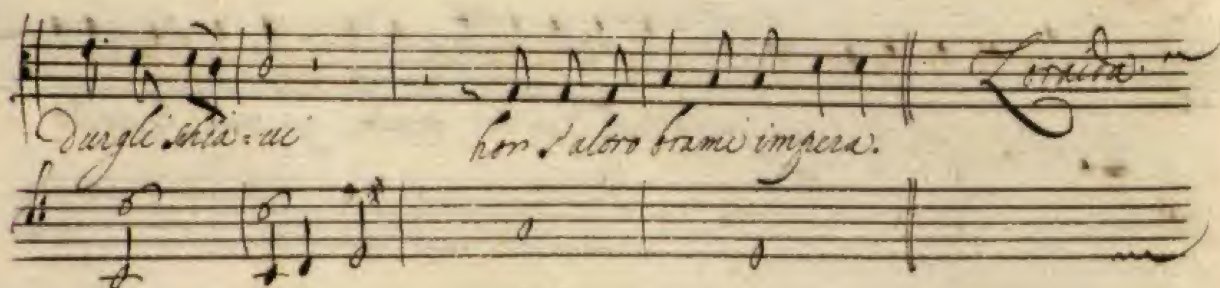
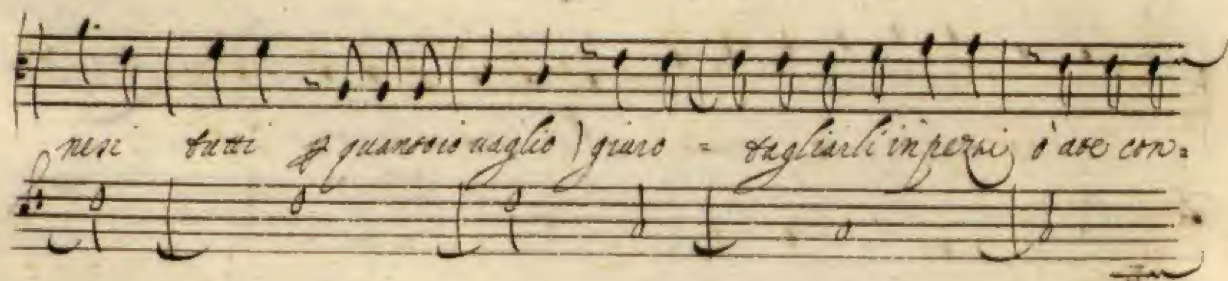
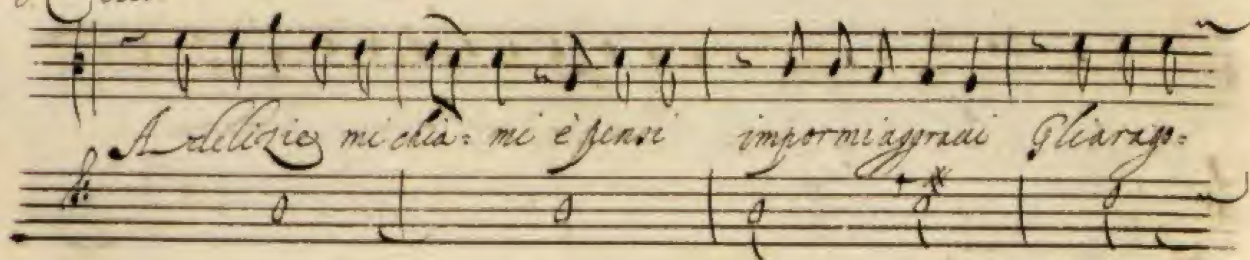


Lor.





i Celis.



Don.
 Mentre d'Amor felicità non gode. Donzella alla moda.

Cello.
 Ancon guiso mi chiedi chi si sa povero al gioire fore è bello non cudi.

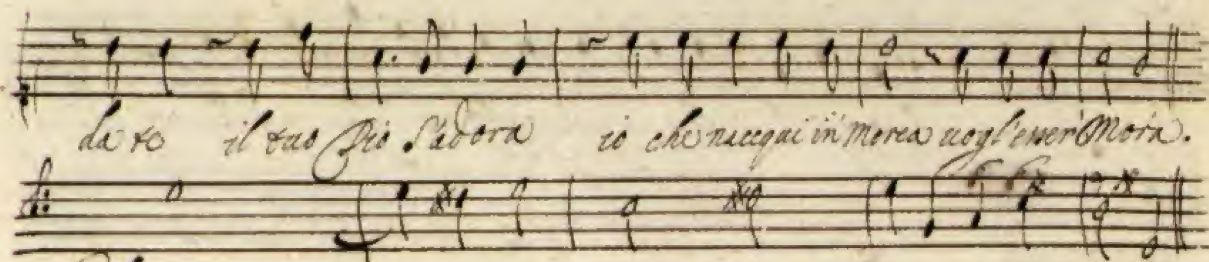
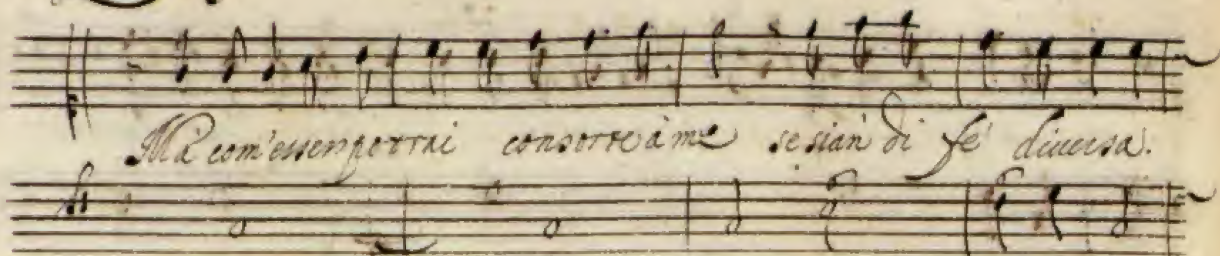
Don.
 Ma ti s'augura an: cora chi si sa L'è la Donzella e i me non

Cello.
 lice per Amantè strano e men' correre è bella.

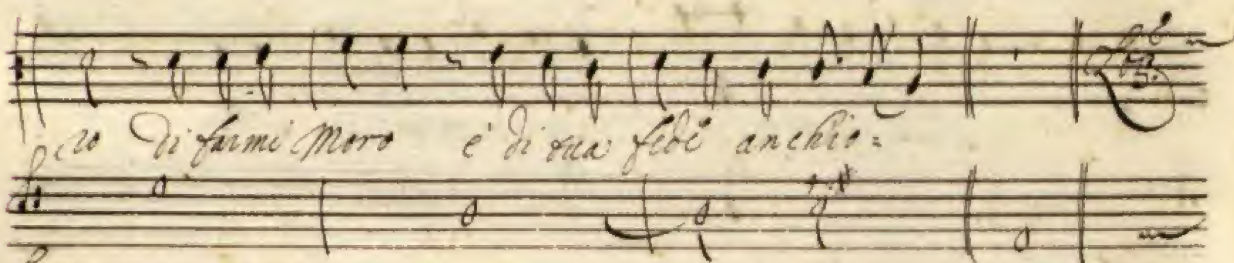
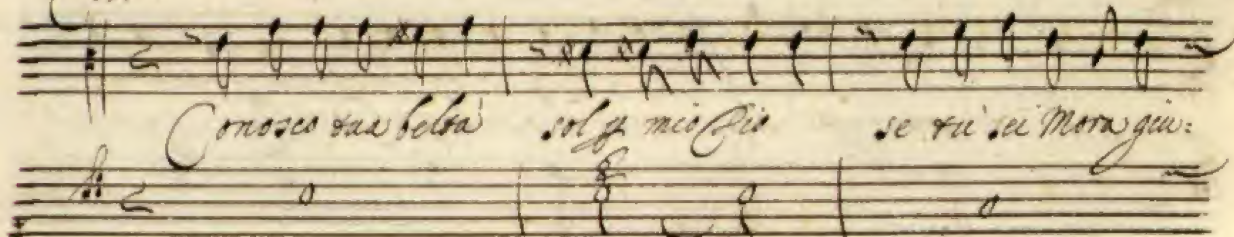
Cello.
 Non m'è stato in uiso col cor devoto accento la mia

Se ti prometto tu mi promi sarai io tuo sero è Maci- so.

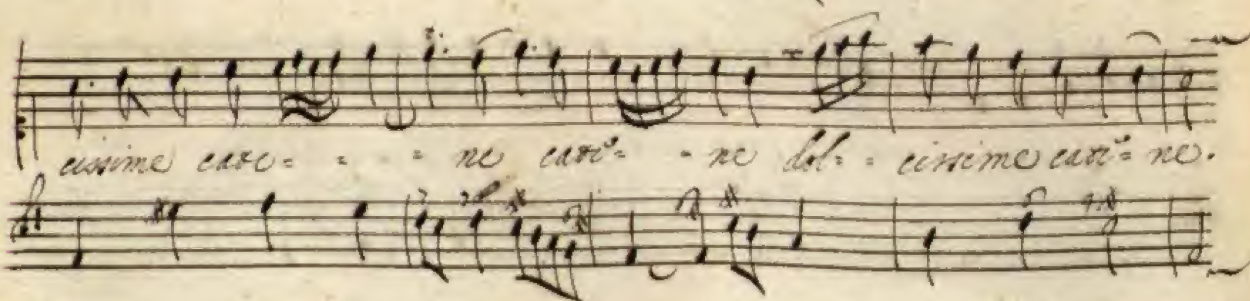
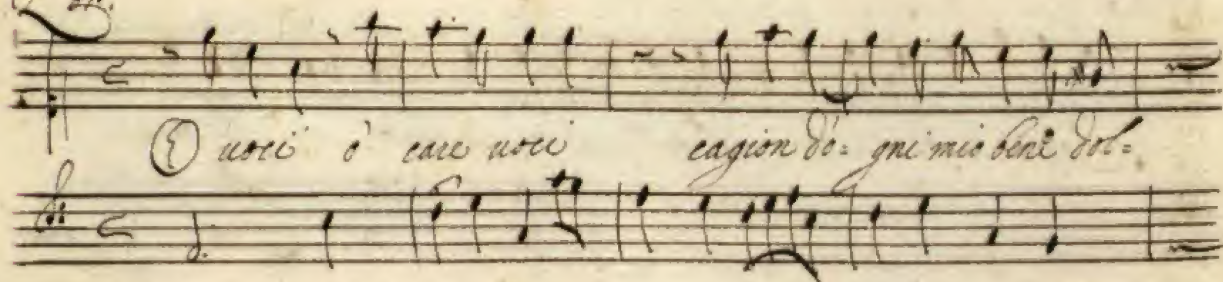
Don.



Colo.



Lento.



Vienete vienete i mio gradito vienete amato sposo

in' guero sero. O Real genovilezza che mi

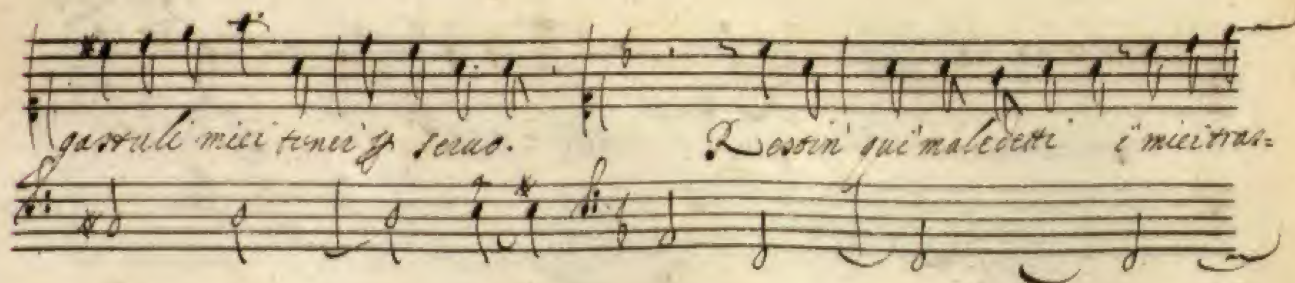
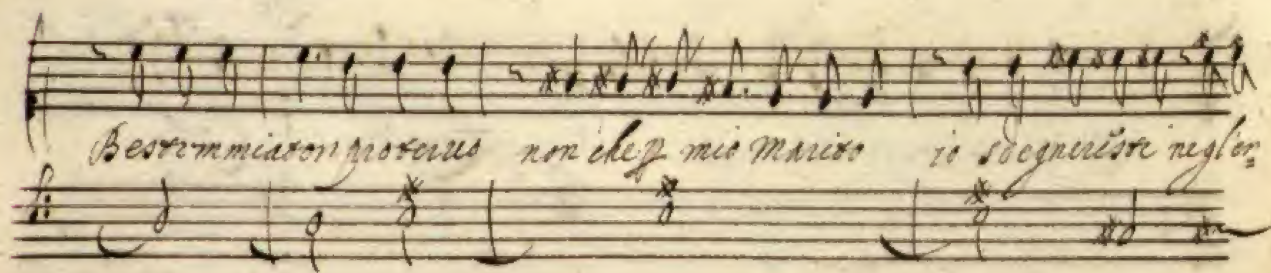
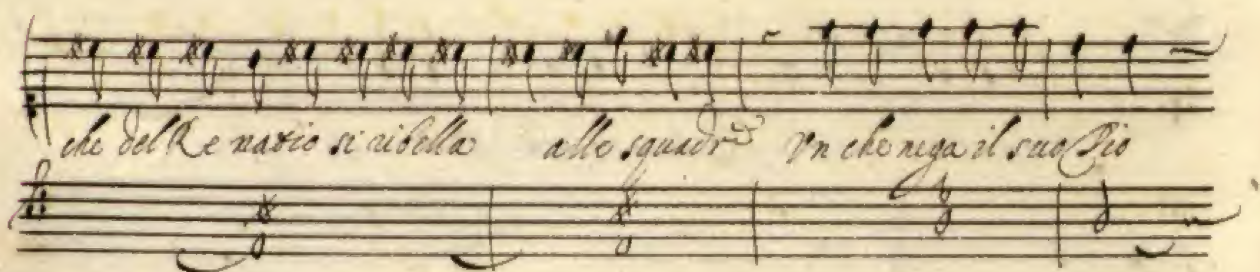
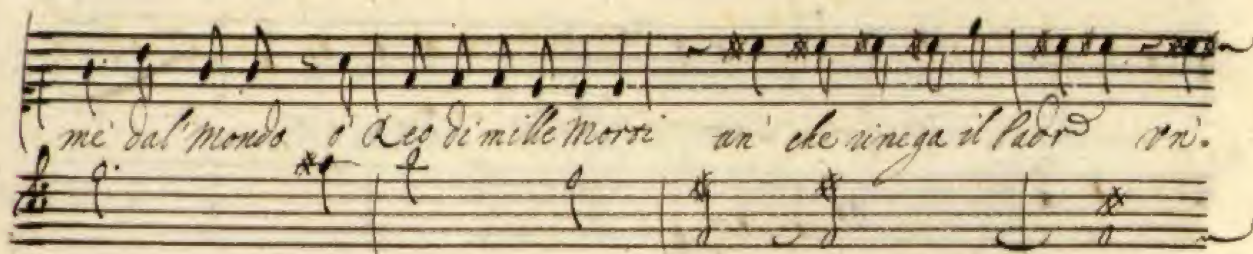
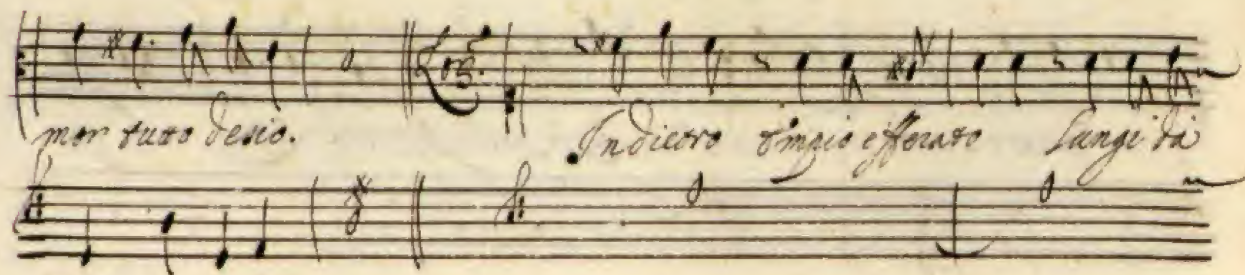
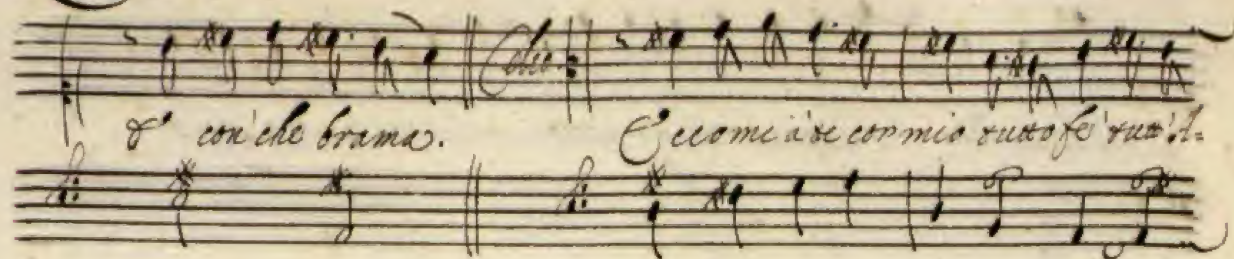
Doni in' un punto Amors sears e bellezza e cumi a so.

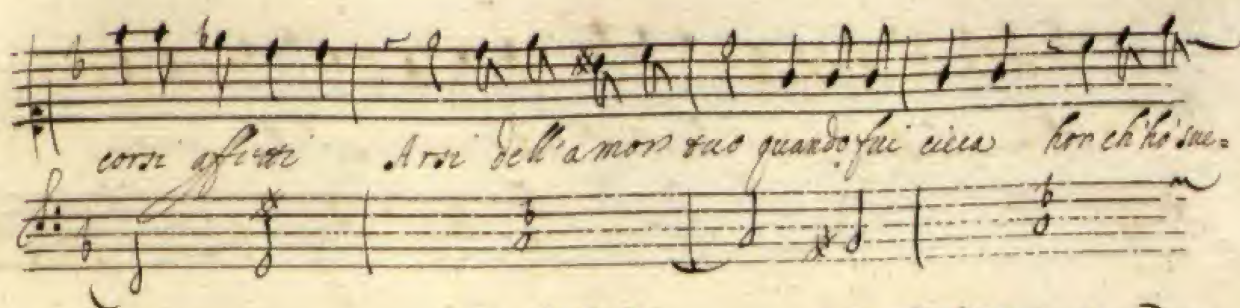
Parando; O tempo desiato.

O punto spirato Lora da. Celio.

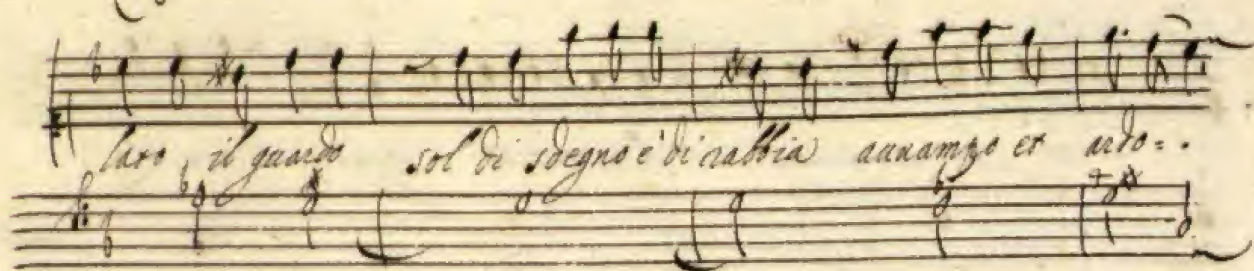
Anima mia. Mio tutto. Parando.

L'or.

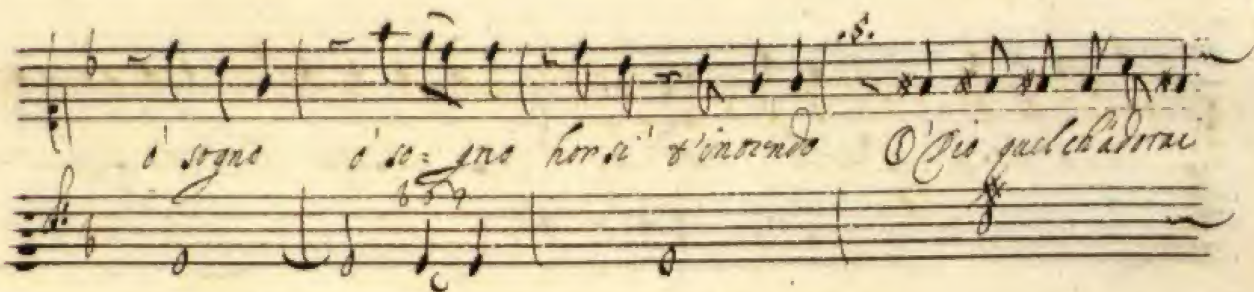




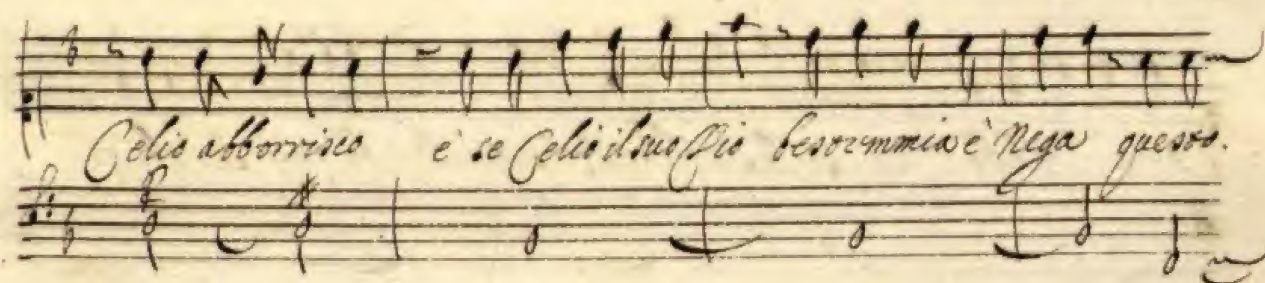
corsi affetti Arsi dell'amor tuo quando fui cieco non ch'ho sue.



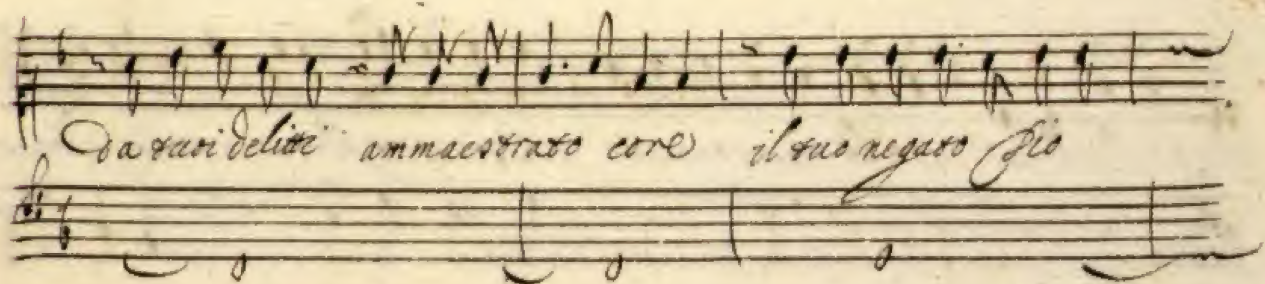
lasciò il guardo sol di sdegno e di rabbia avanzo ed ardo..



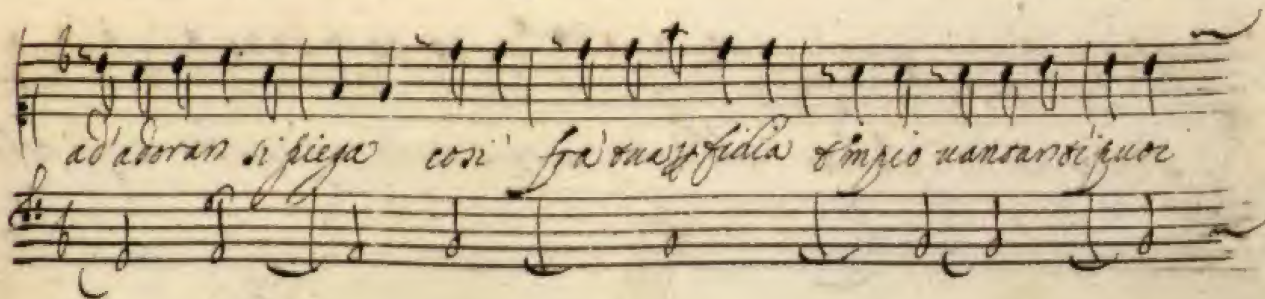
o sogno o sogno non ho più d'intorno O Dio quel ch'adorai



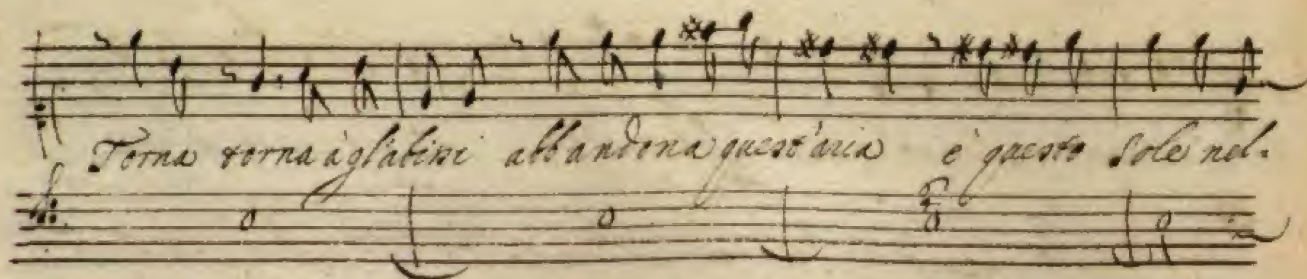
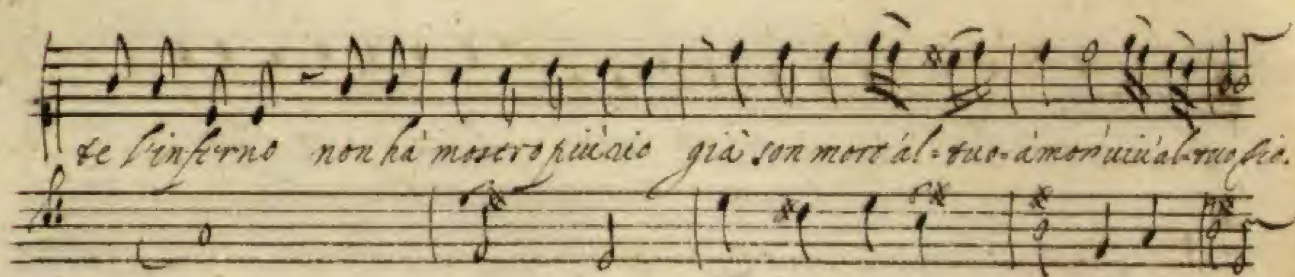
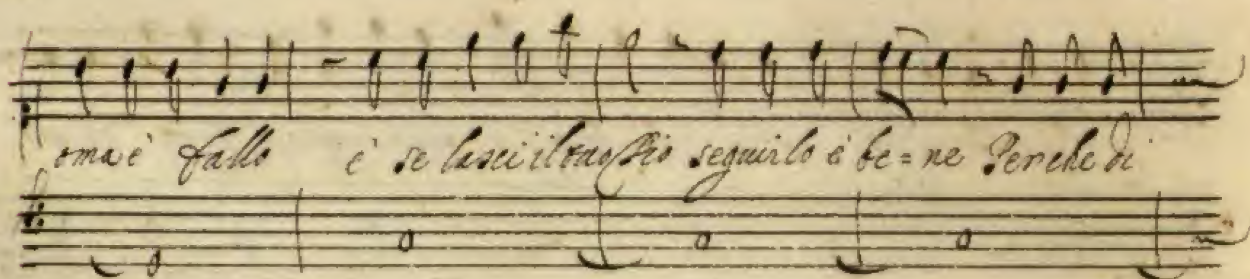
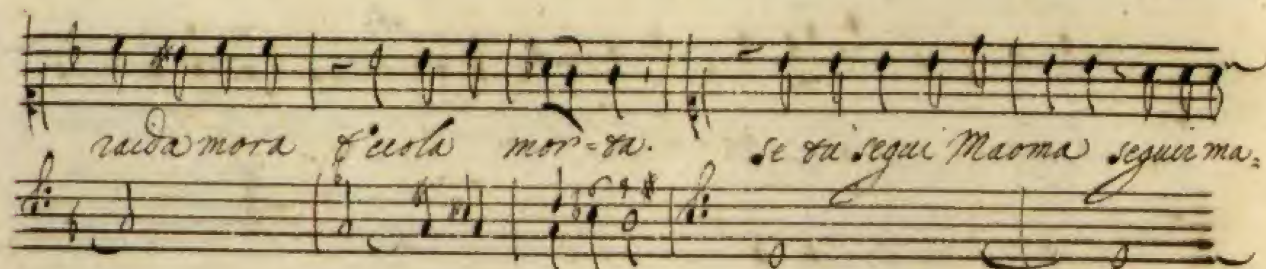
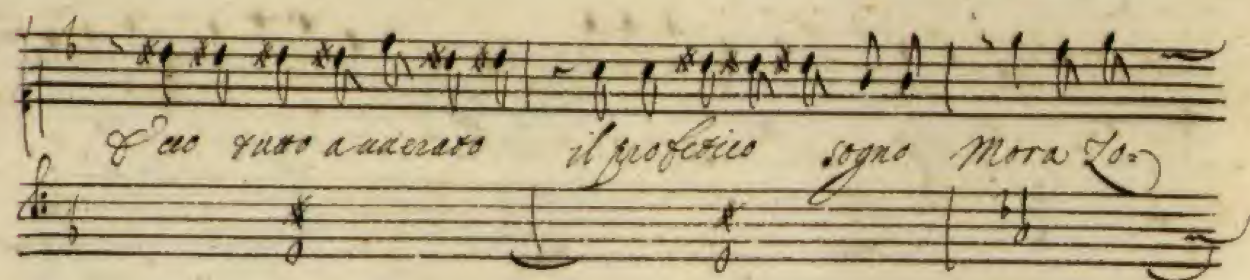
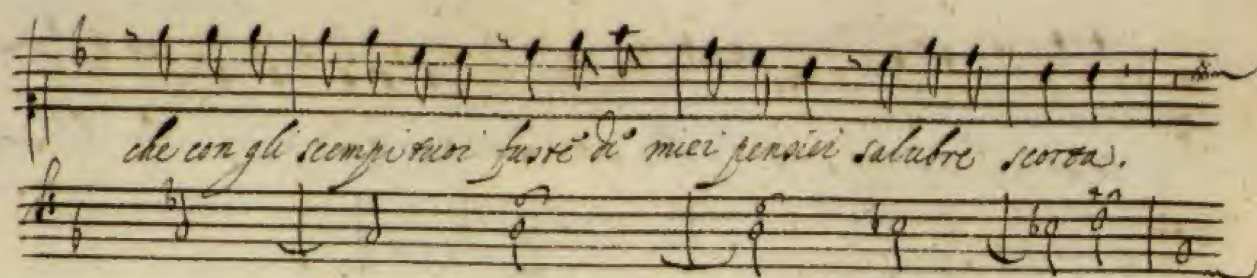
Celi aborrisco e se Celi il suo Dio bestemmia e nega questo.

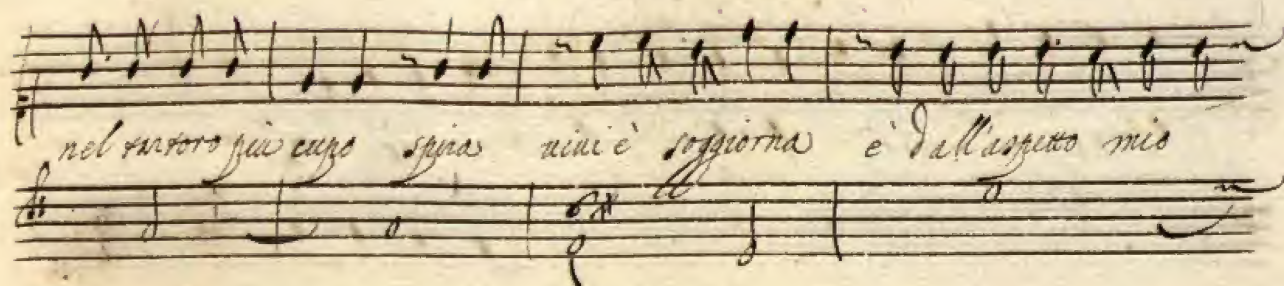


Da vari delitti ammaestrato core il tuo negato Dio

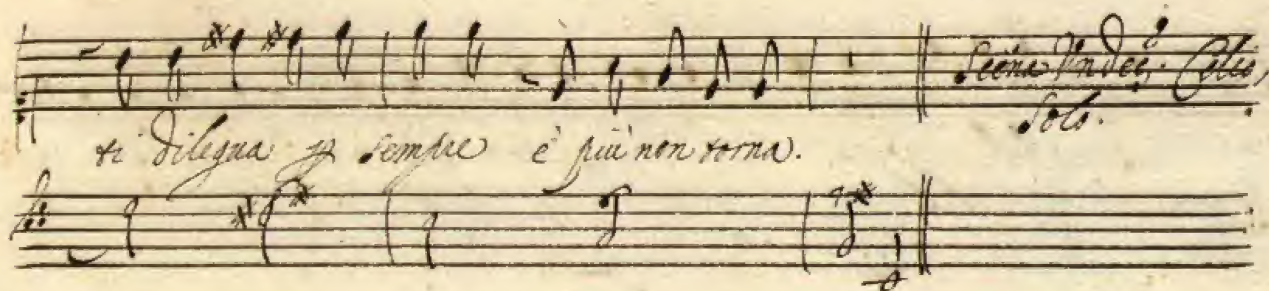


ad'adorar si piega con' fra mezz'fidia e impio uantarsi quor'

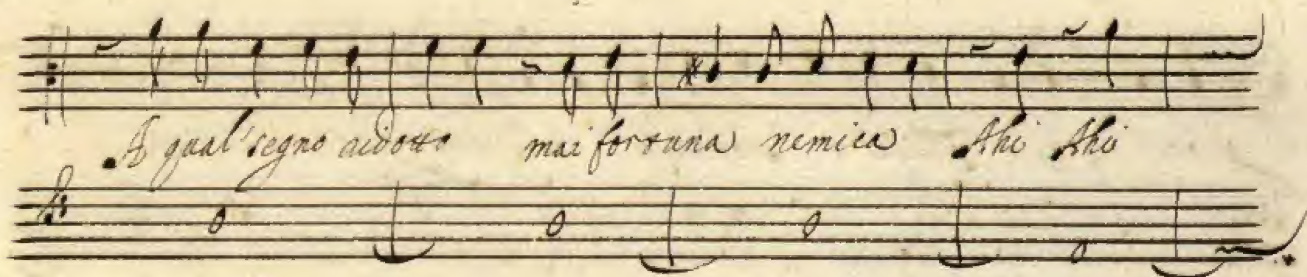




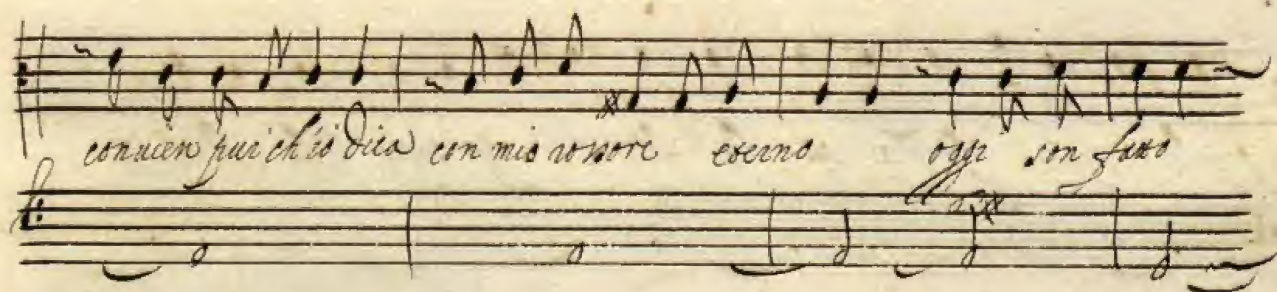
nel rancore più cupo spira uini è soggiorno e dall'aspetto mio



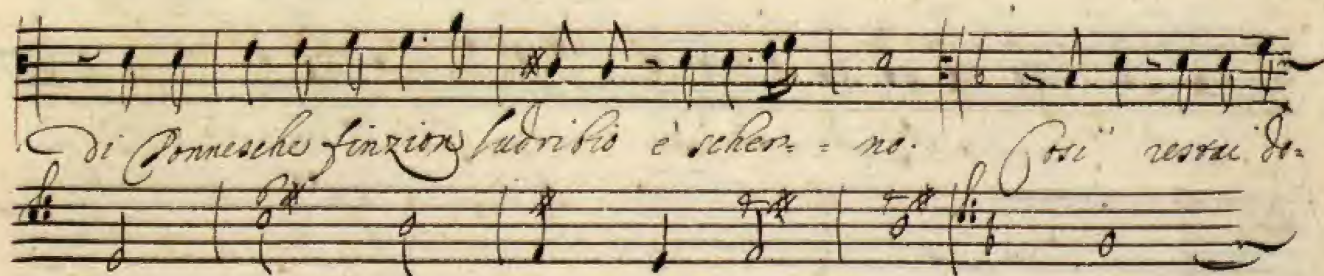
ti dilegua e sempre e più non torna. *Scena Indec. Alto Solo.*




A qual segno ai dorsi mai fortuna nemica Ah Ah



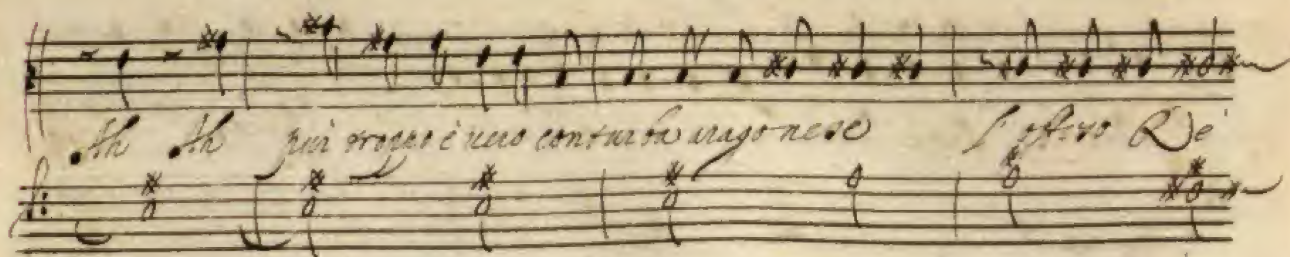
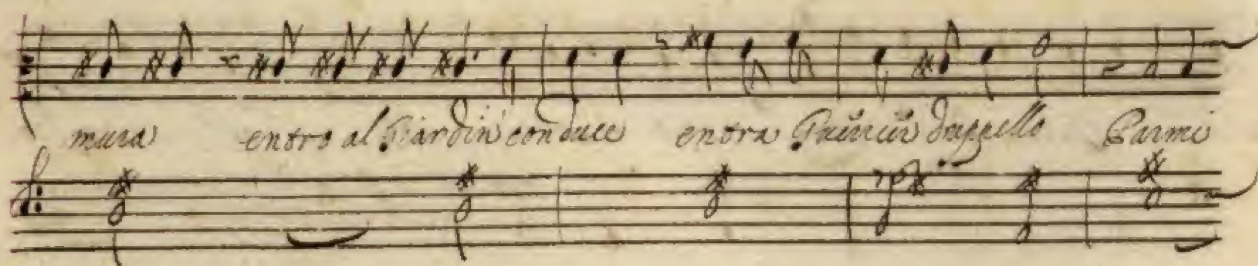
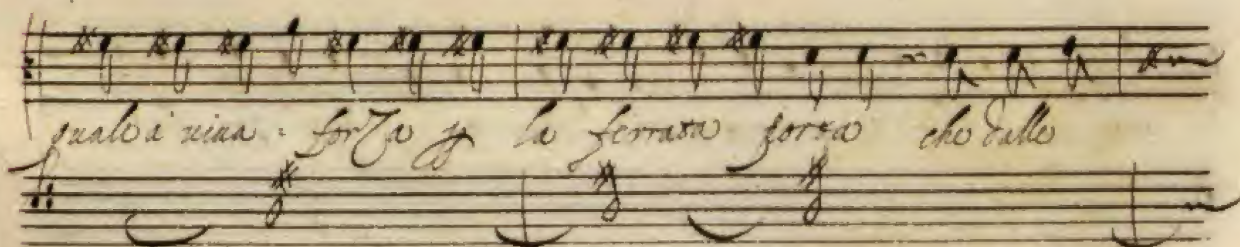
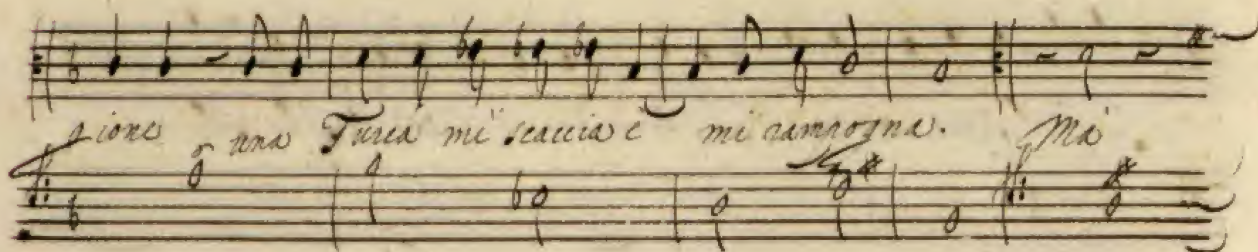
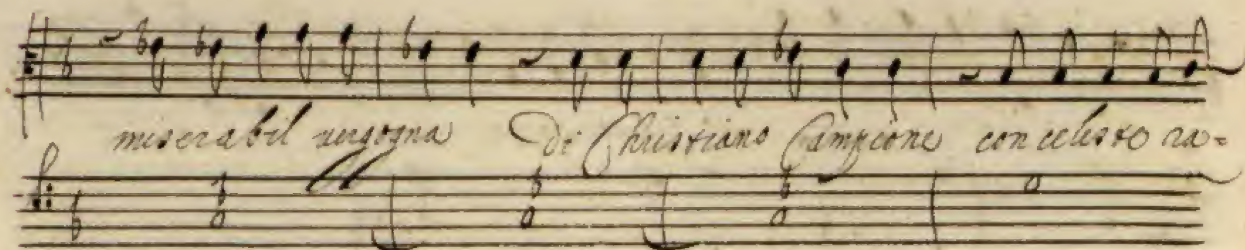
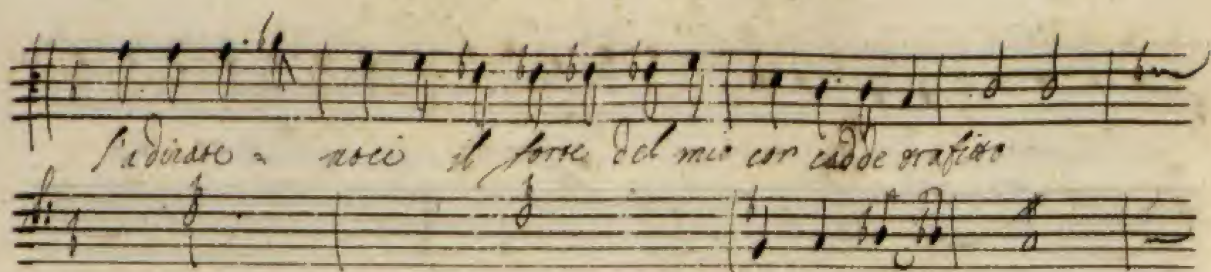
concedi più ch'io dica con mio amore escano oggi son fatto

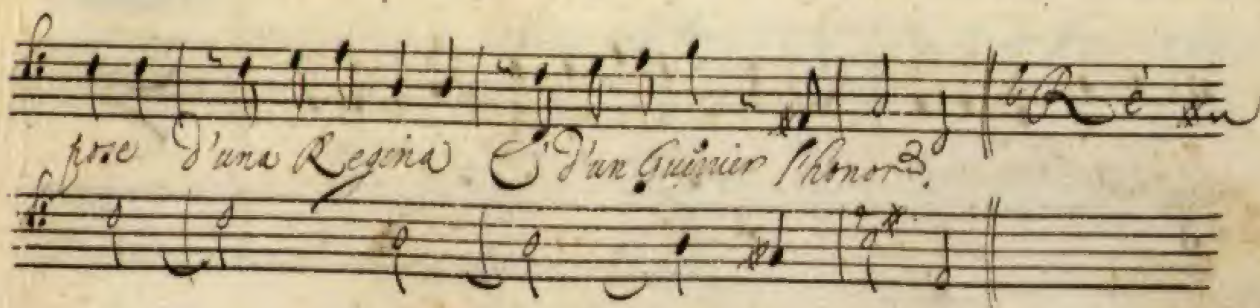
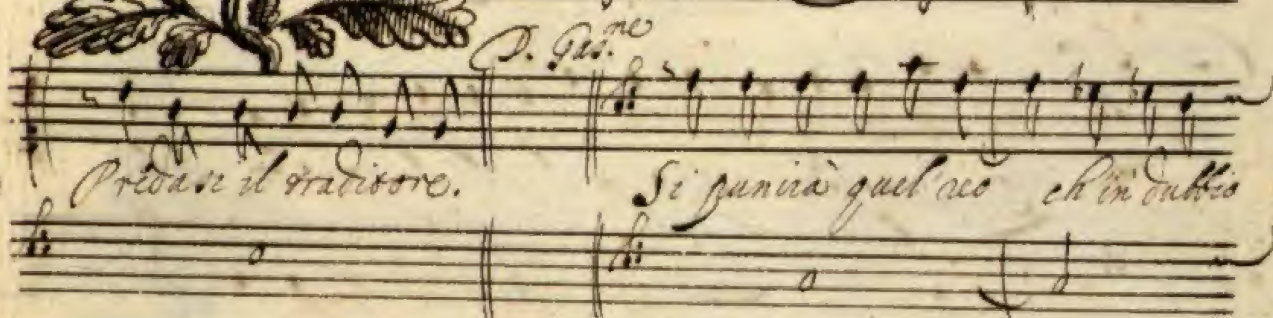
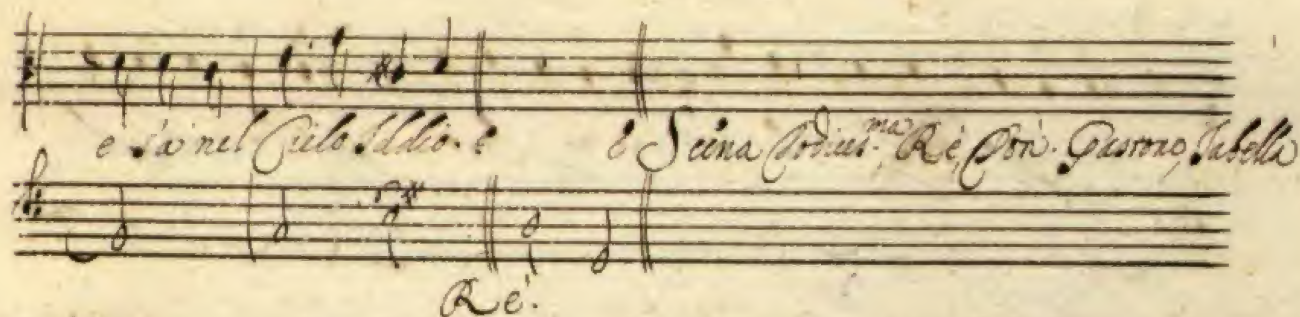
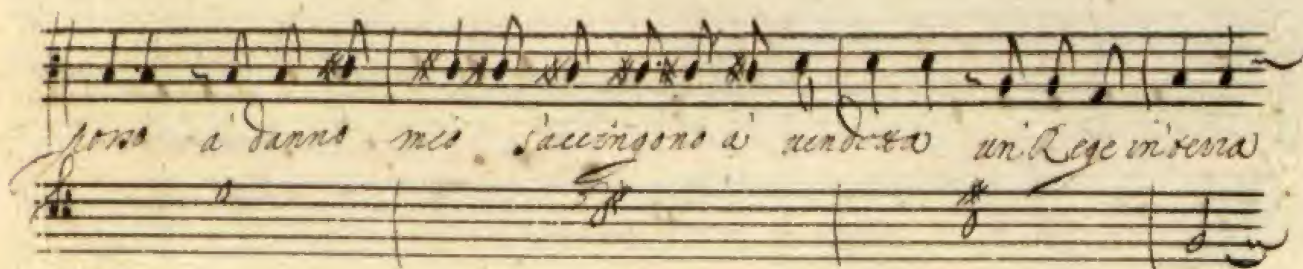
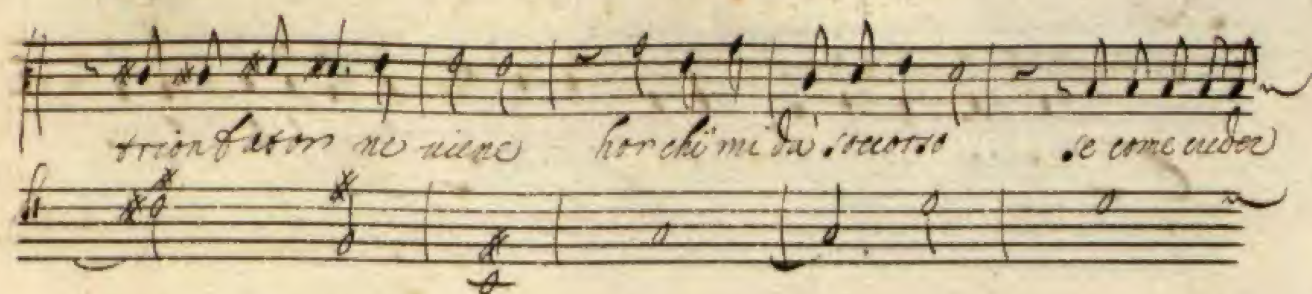


di Pomesche finzione ludibio è scherzo. Così restai de.

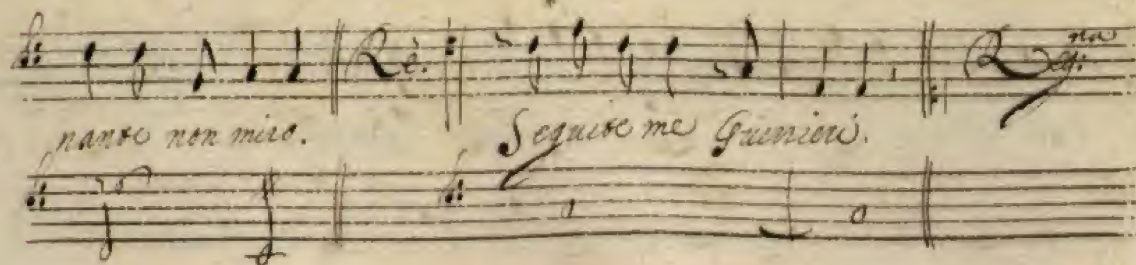
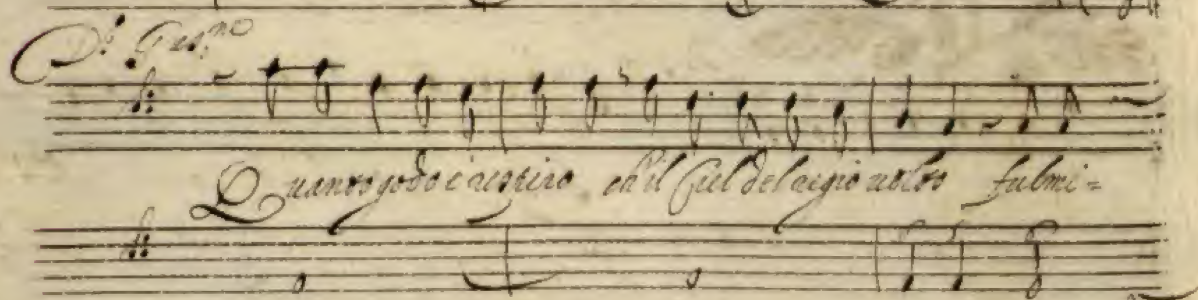
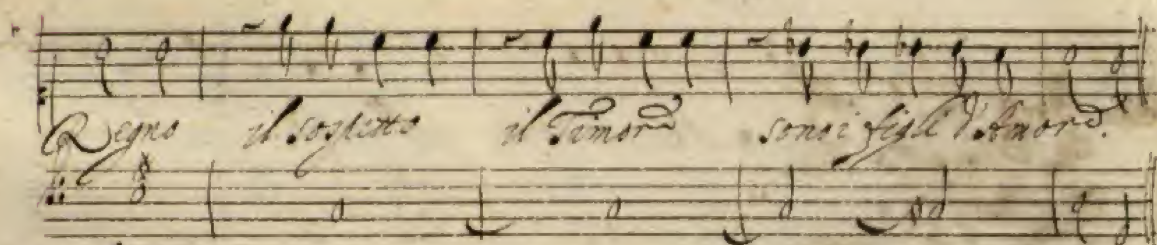
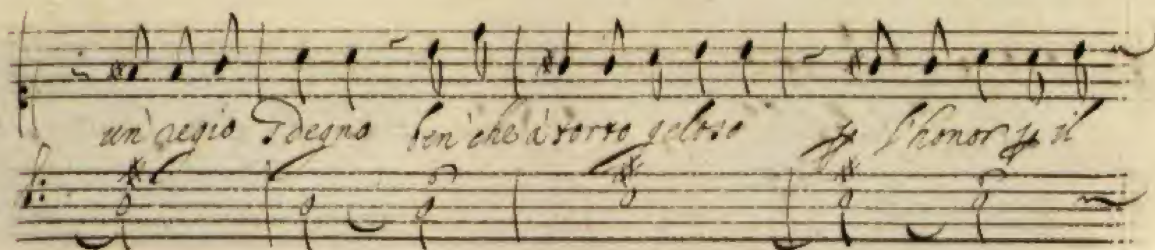
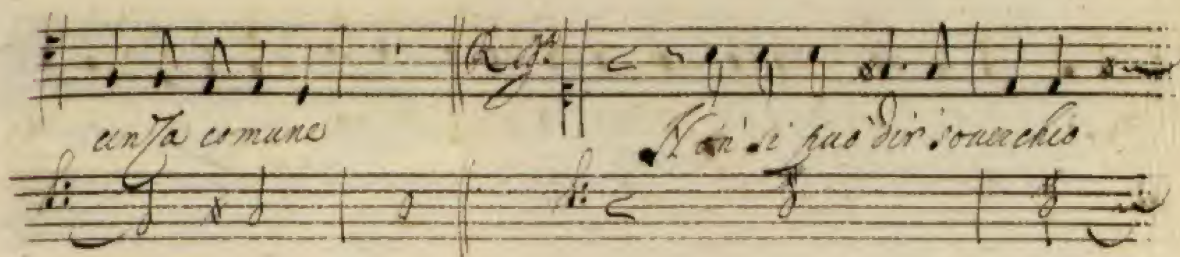
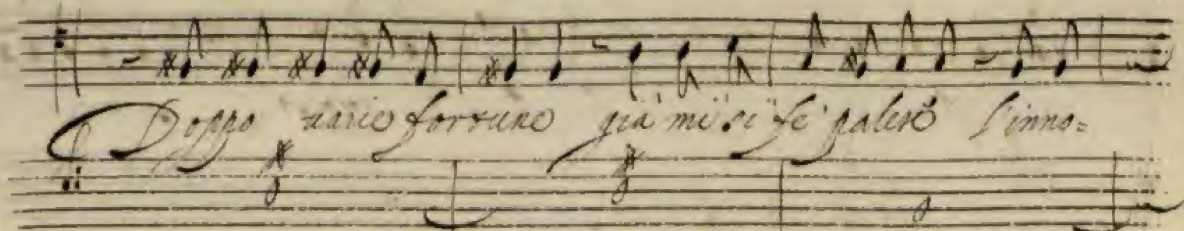


maso da forma femminil guerriero in viso e al campo sol del =





Re.



Rever. Ma

Ferma signor che prigioniero i' dico per con Trovato il tradi.

got ne mine).

Fra una cura di Geronimo a Celio devecchi

жена соудска.

L'osso macerato a princelo di

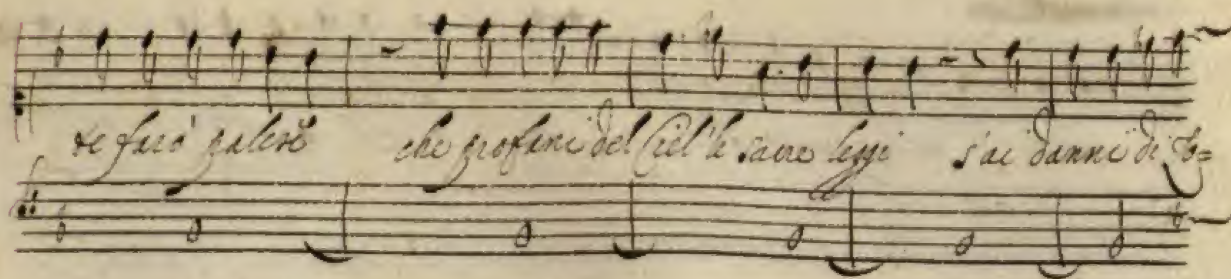
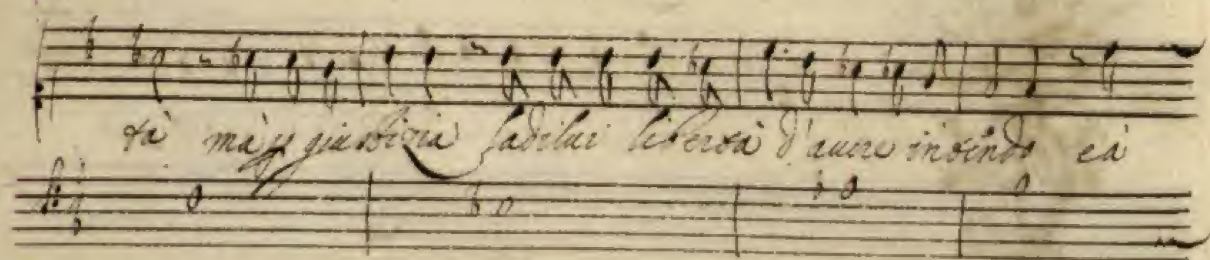
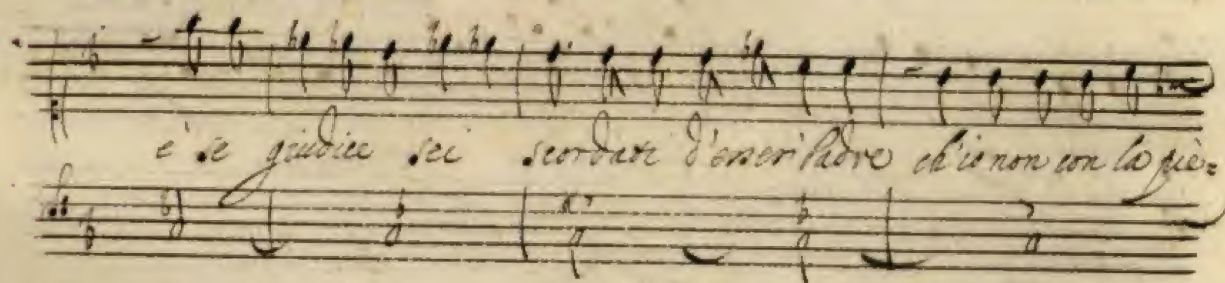
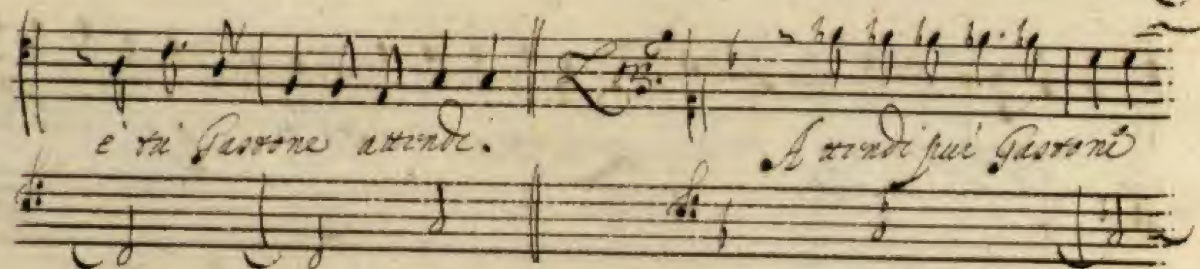
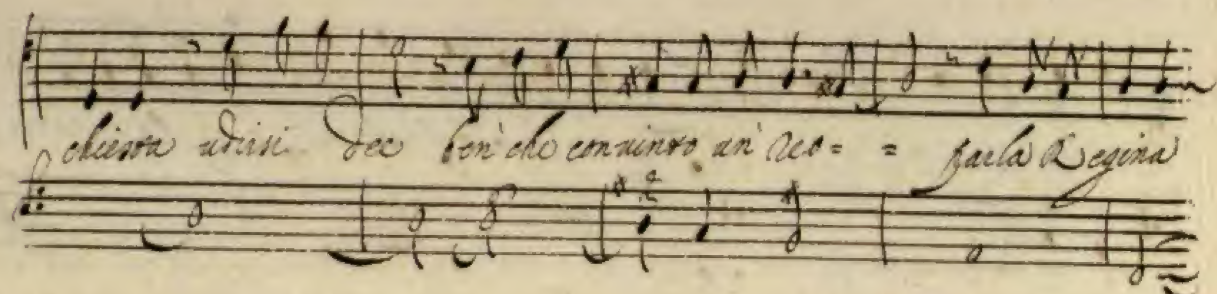
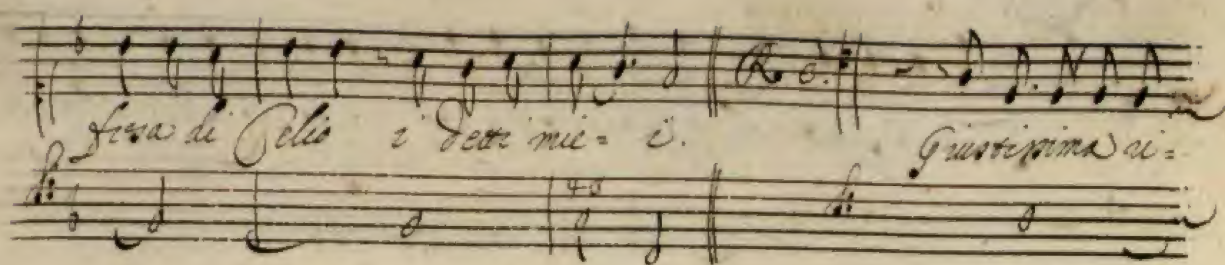
niss oggi m'insegna).

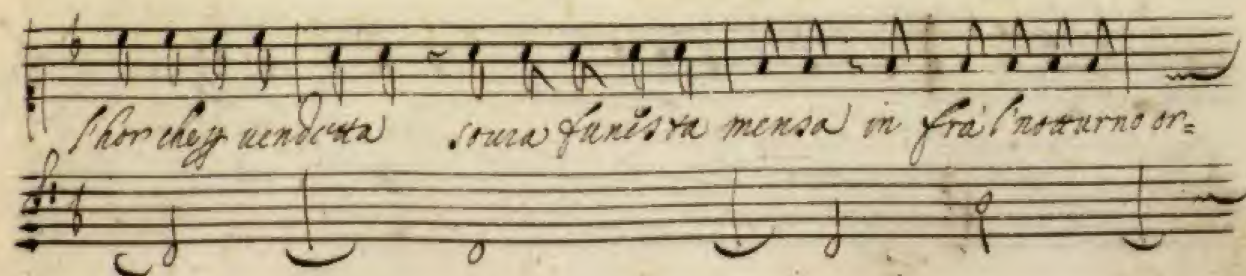
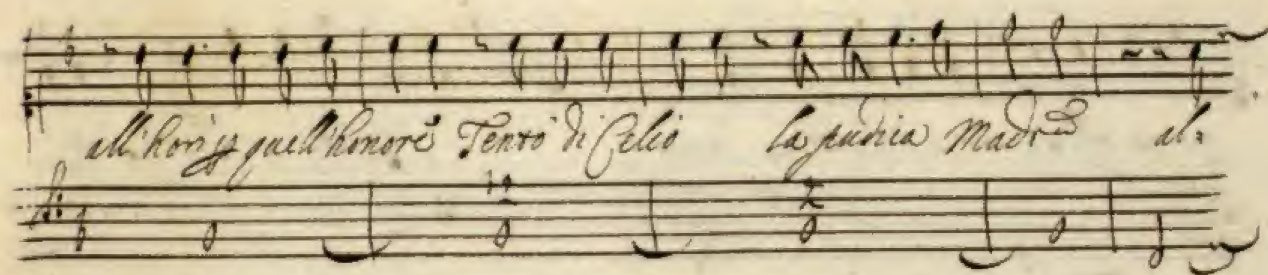
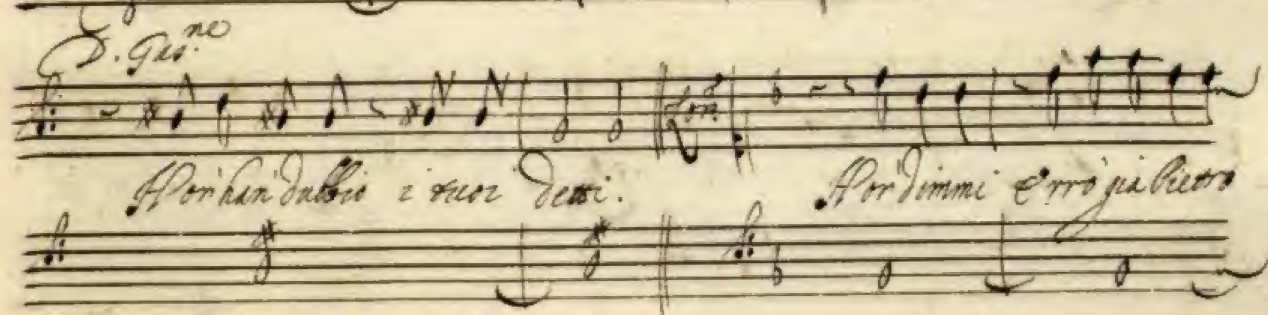
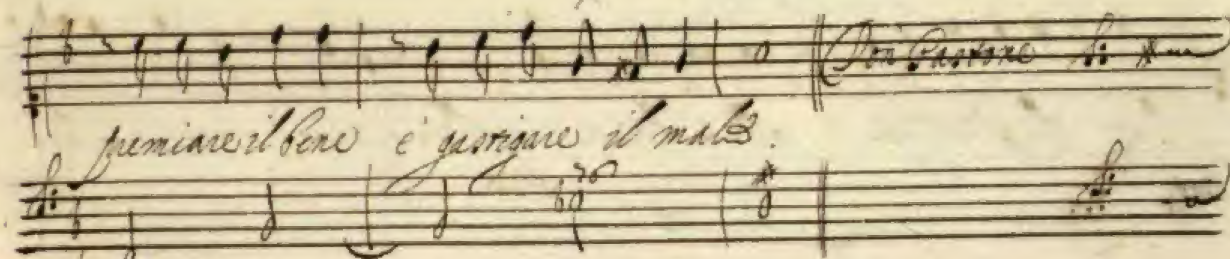
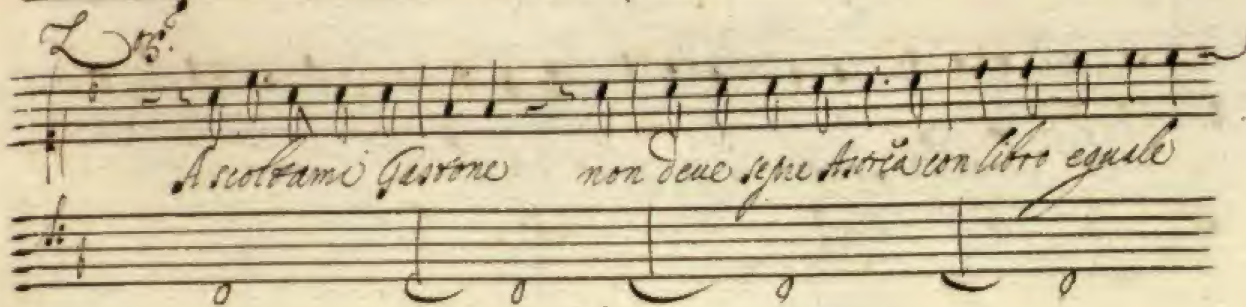
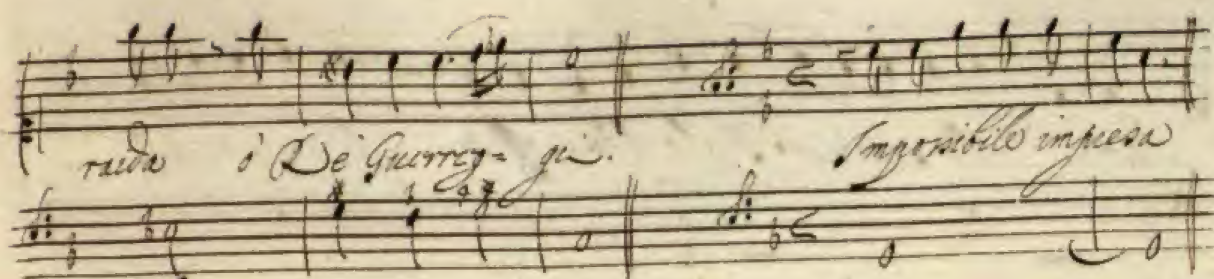
Lorica.

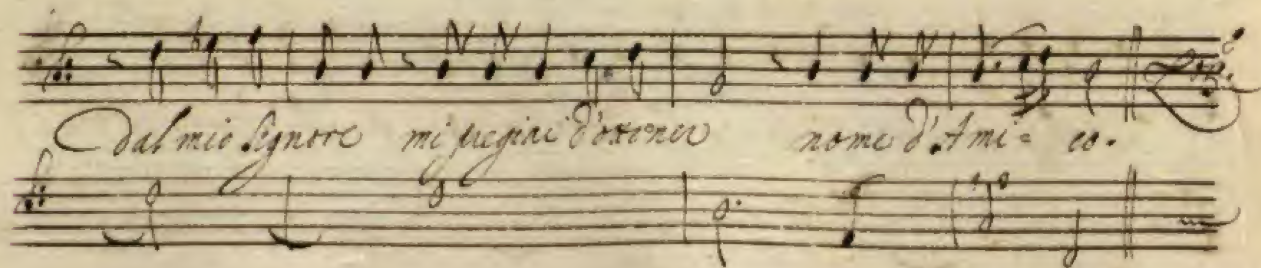
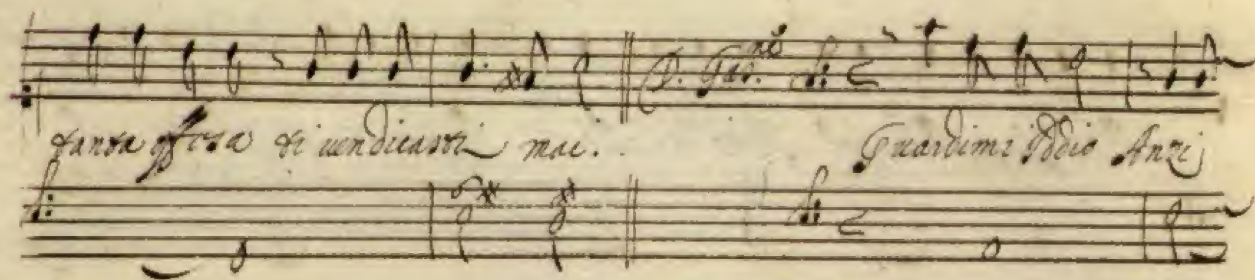
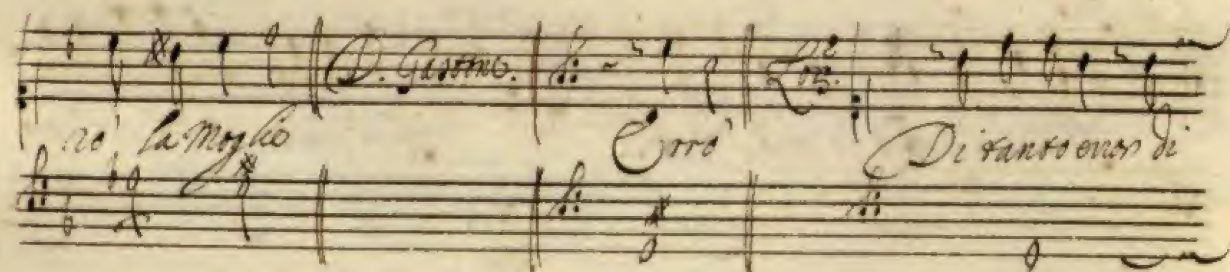
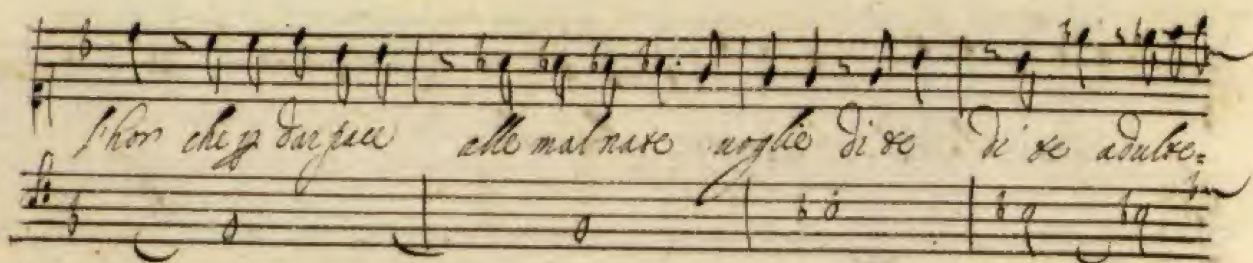
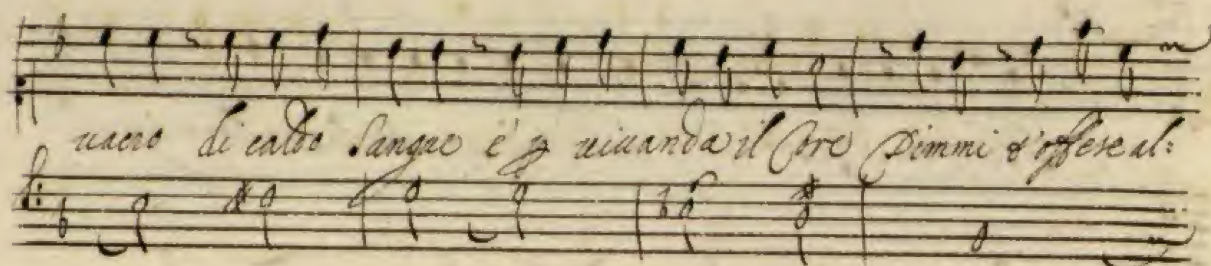
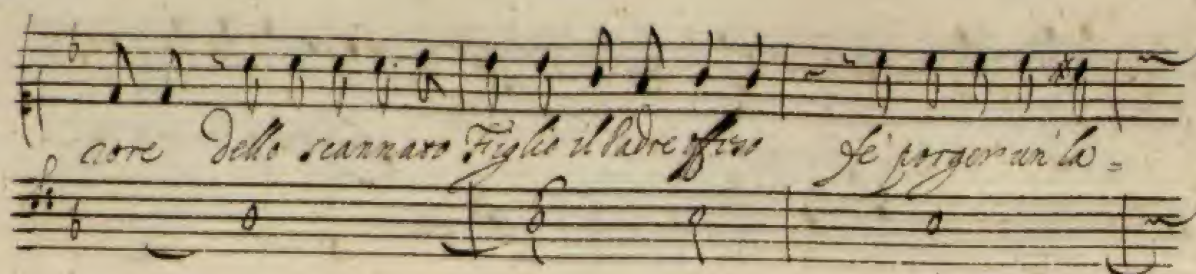
vera moral. Sentenza sopra l'uso

tere e tu se questo tuo Sento e' Re d'Arizona ff di-

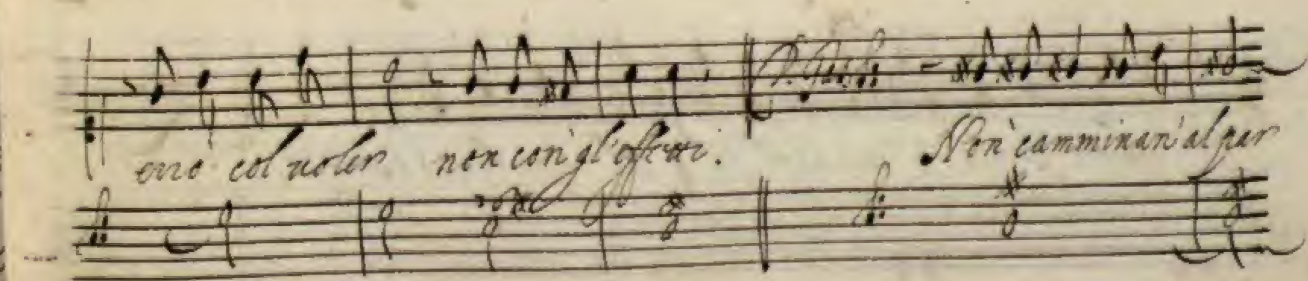
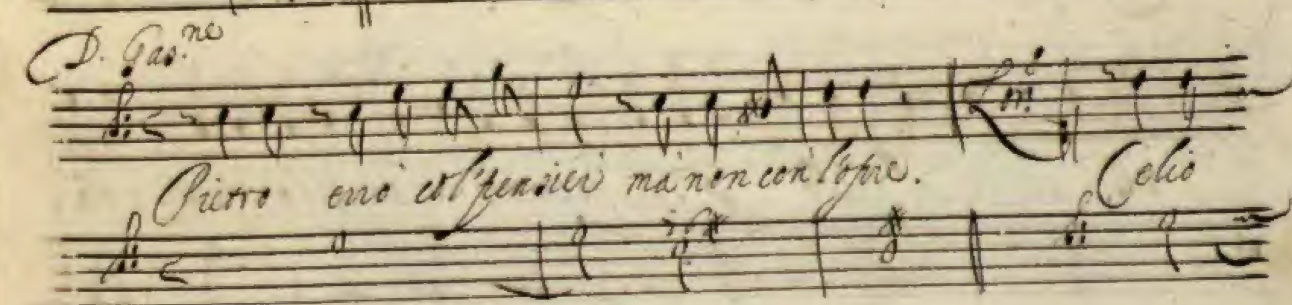
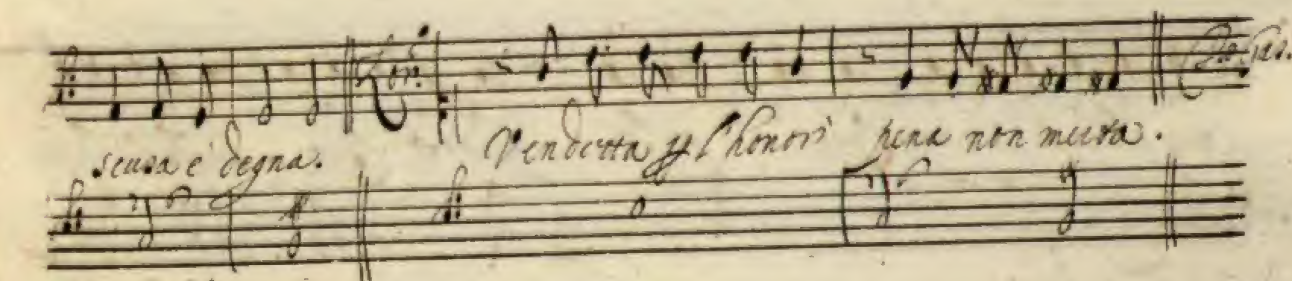
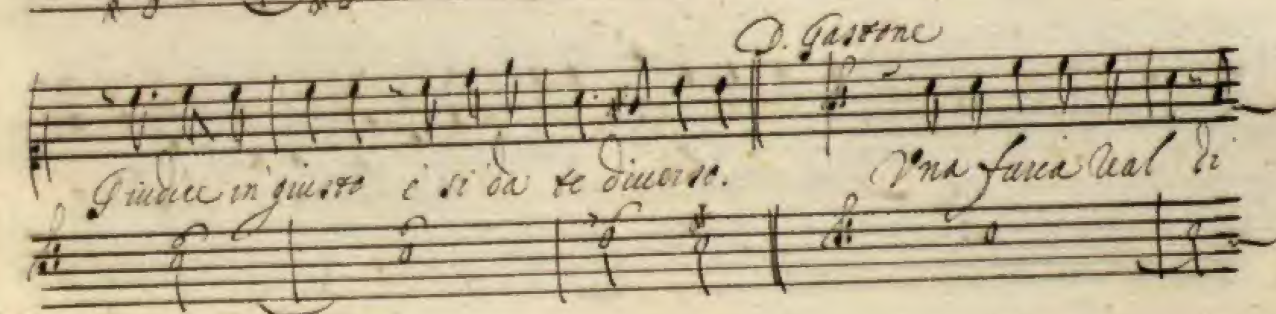
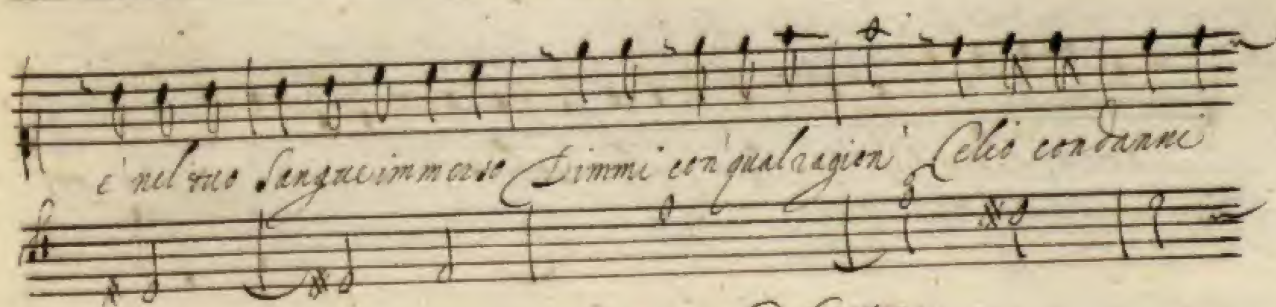
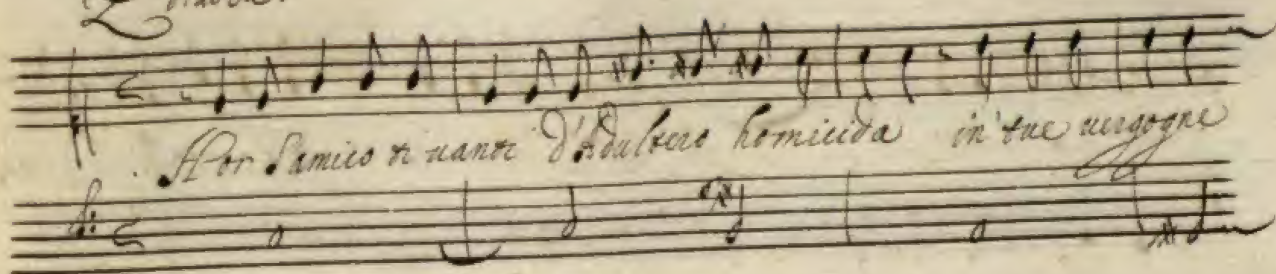








L. Orinda.



Loracchi
age e Prucaro. D'unque non si può cancellar la pena

accuso il tuo partito circa Cielo anelare come di mio marito.

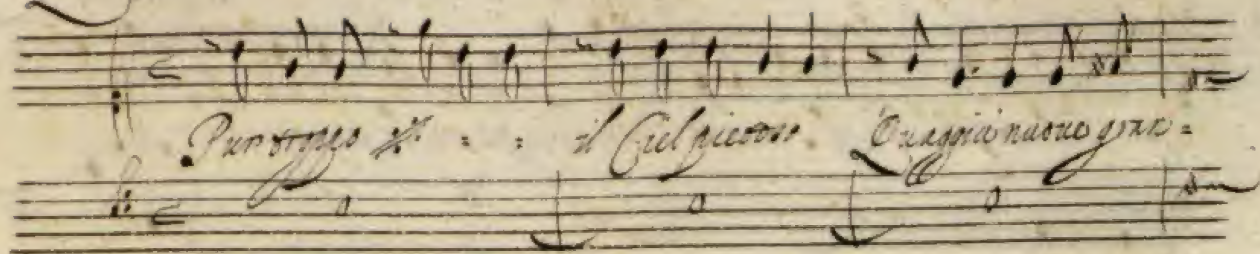
D. Pastore.
Disfenderlo procuri e più l'accusi a Pietro

tra gli orrori e propri Errori volse picciolo Dio su lair i lami

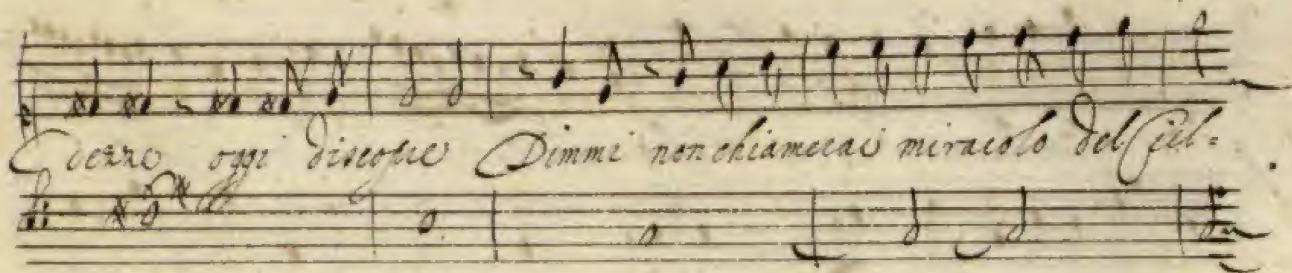
con uolere del Cielo e in cognito ne cangio corrami a fa-

Loracchi
potere d'un empio e miracol del Ciel non fanno esempi.

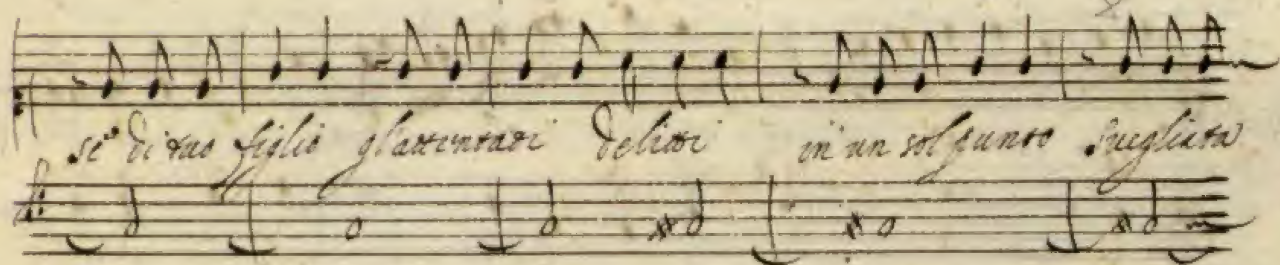
Zon.



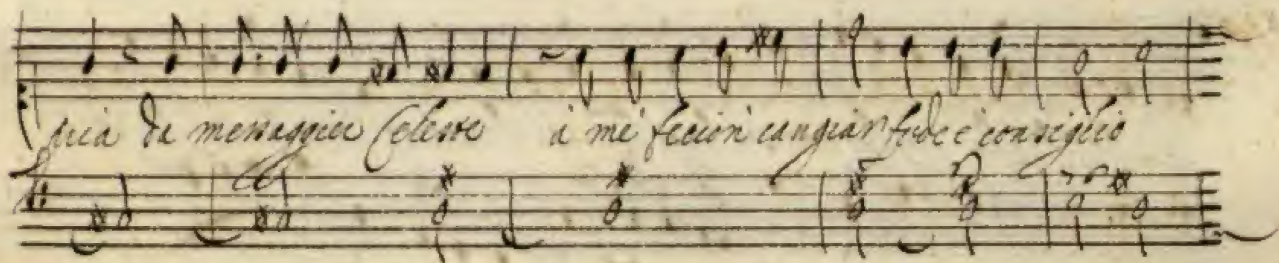
Pur troppo *il* Colpevole Quaggiù nasce gran



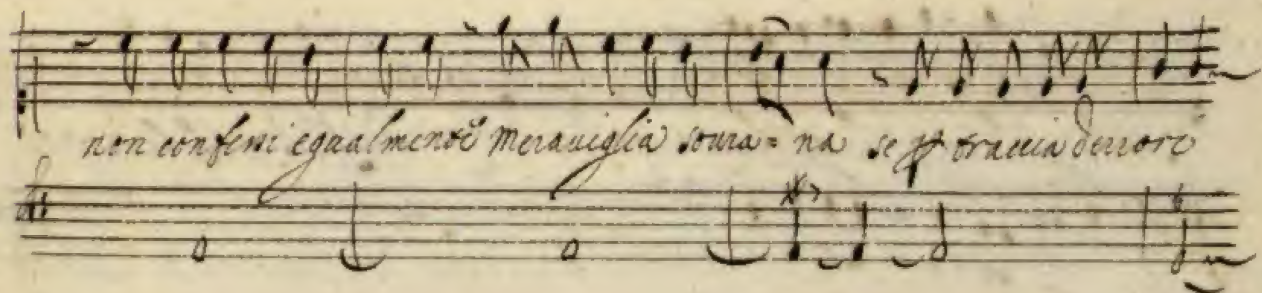
Cicero oggi disonore Dimmi non chiamerai miracolo del cel.



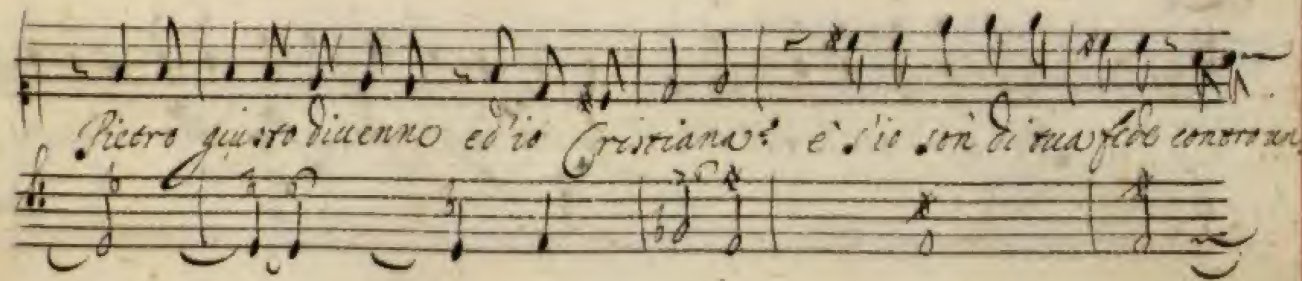
se di suo figlio gl'ammorosi deliri in un sol punto s'egliata



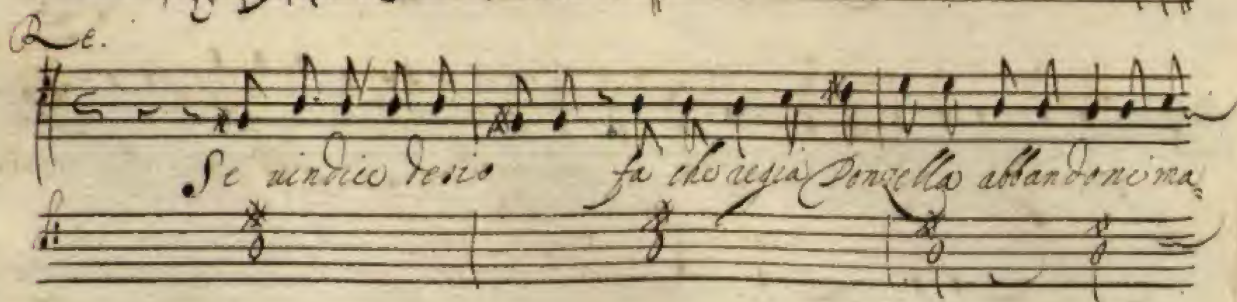
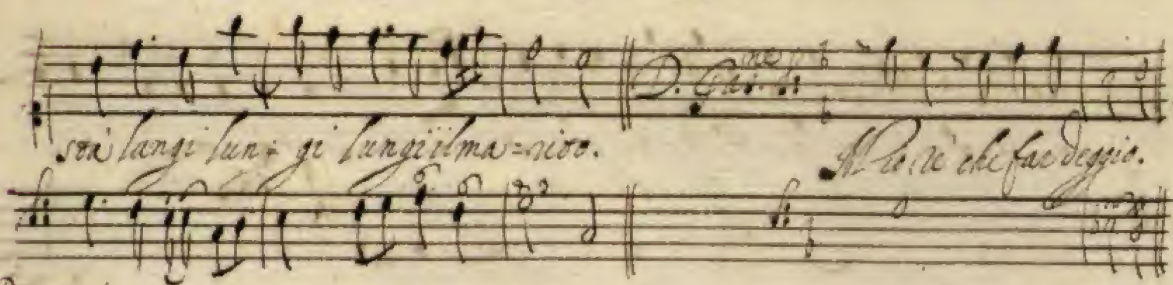
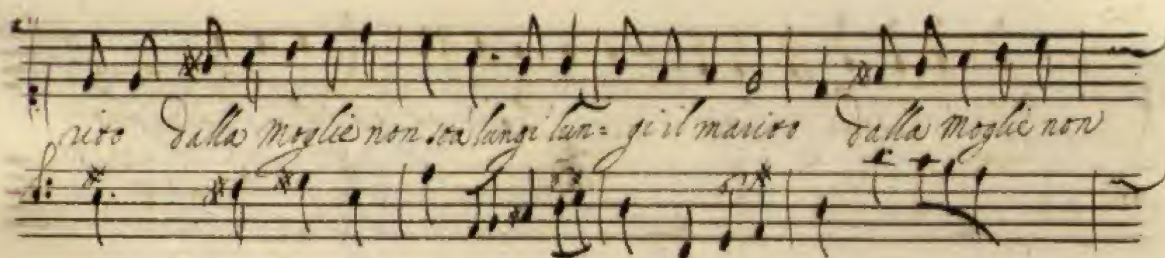
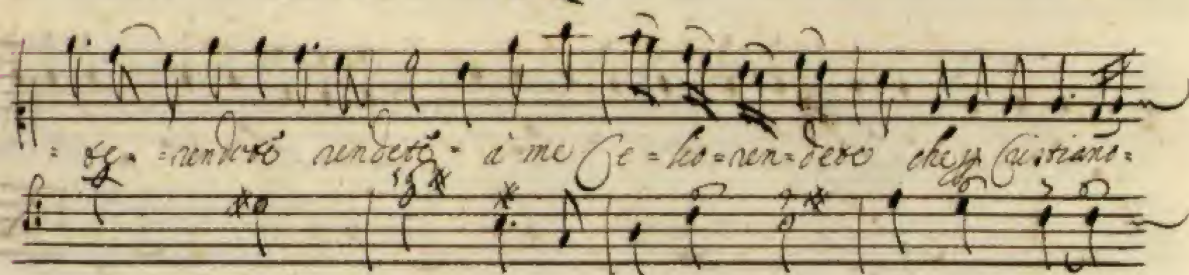
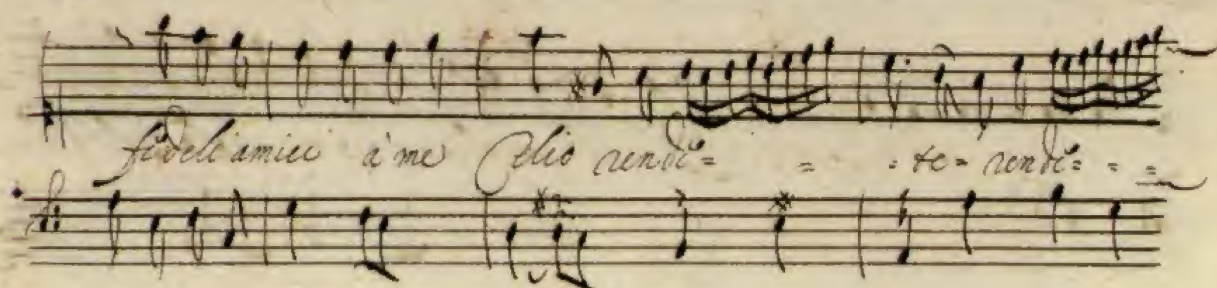
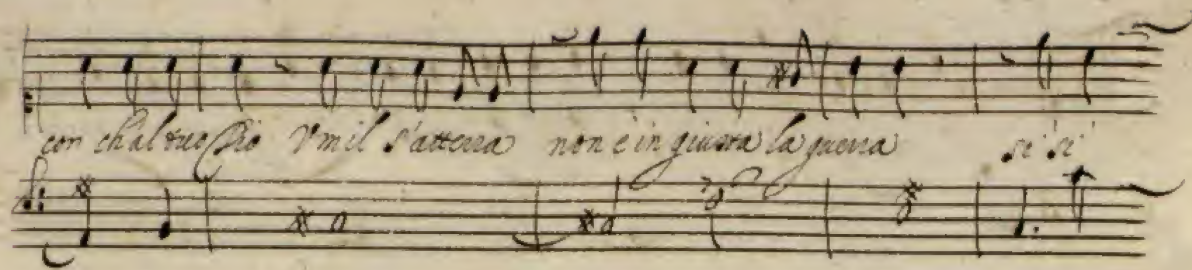
più de messaggi celesti a me fecion cangiar fede e consiglio

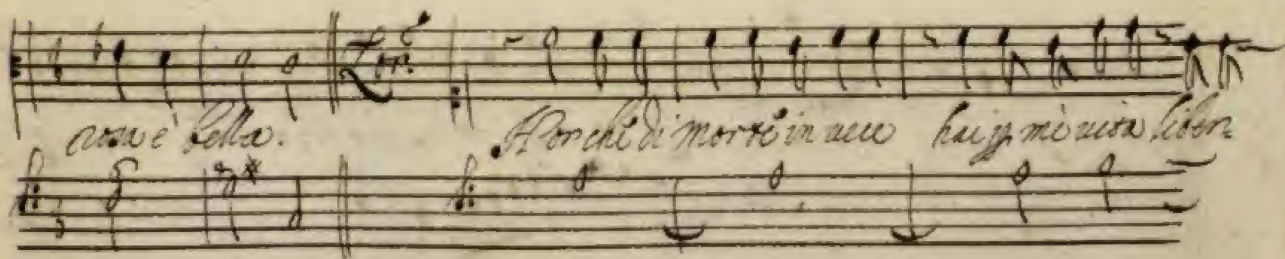
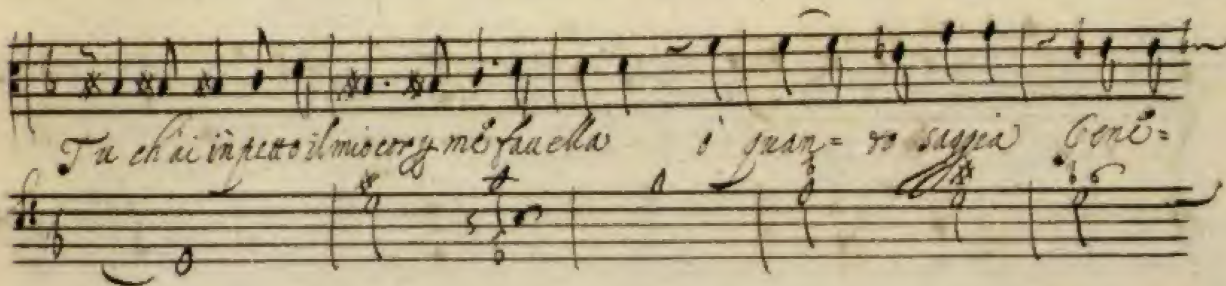
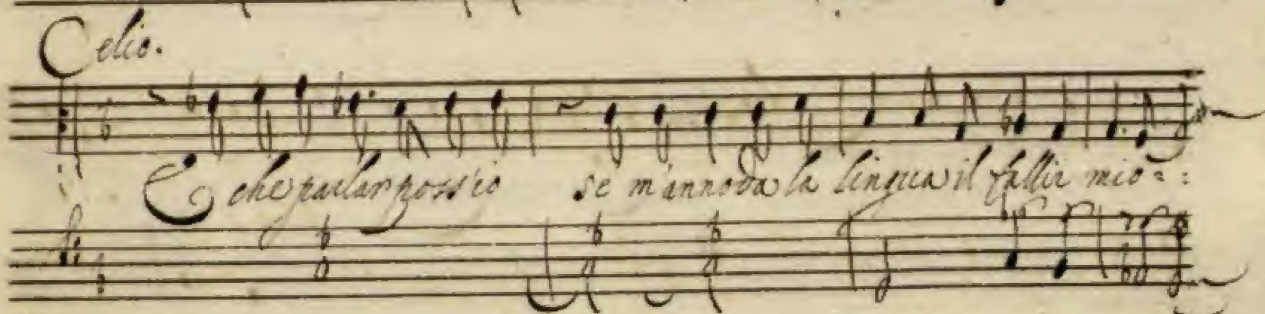
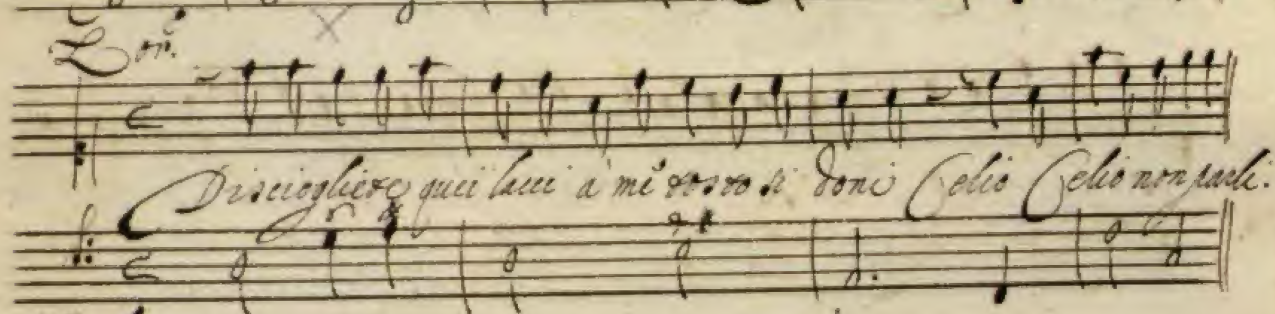
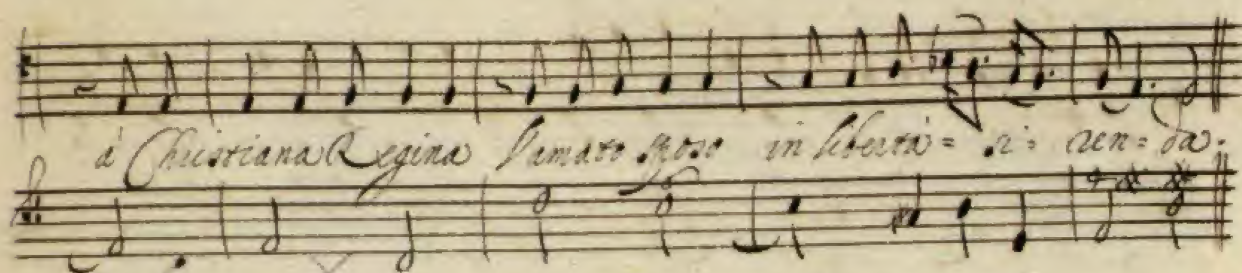
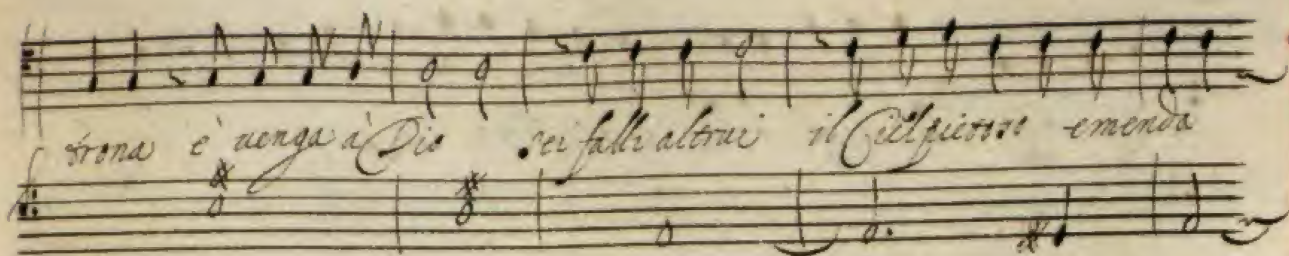


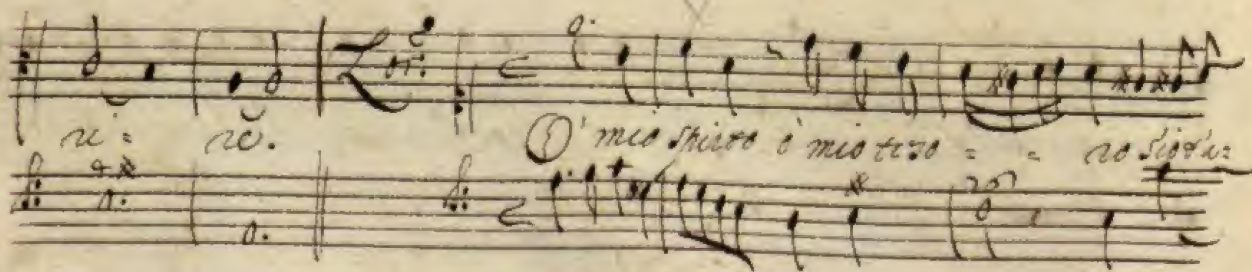
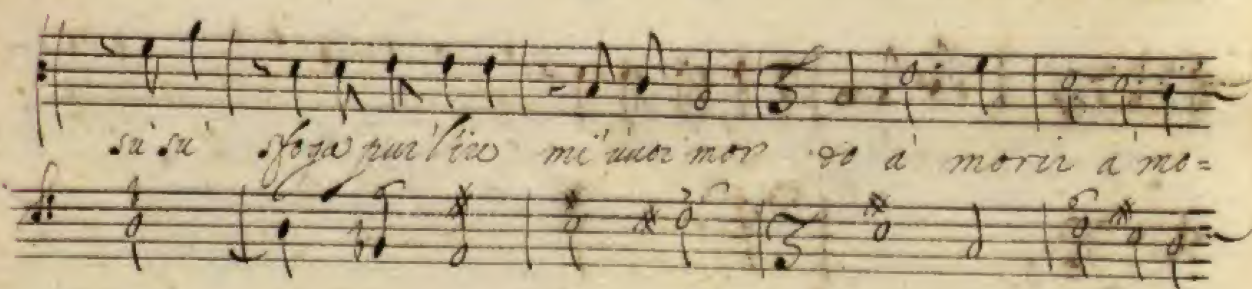
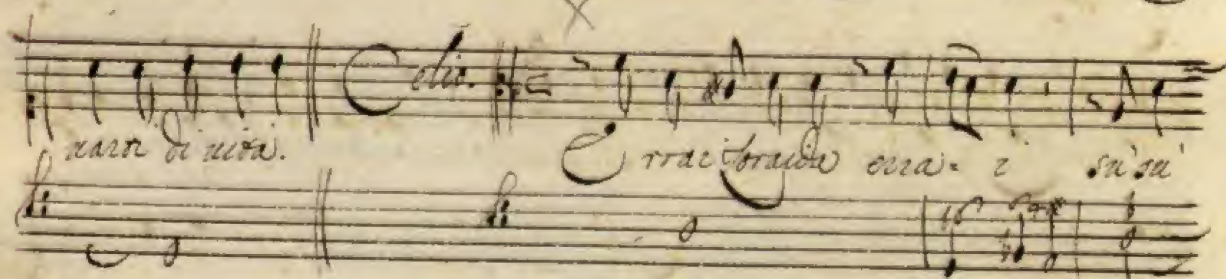
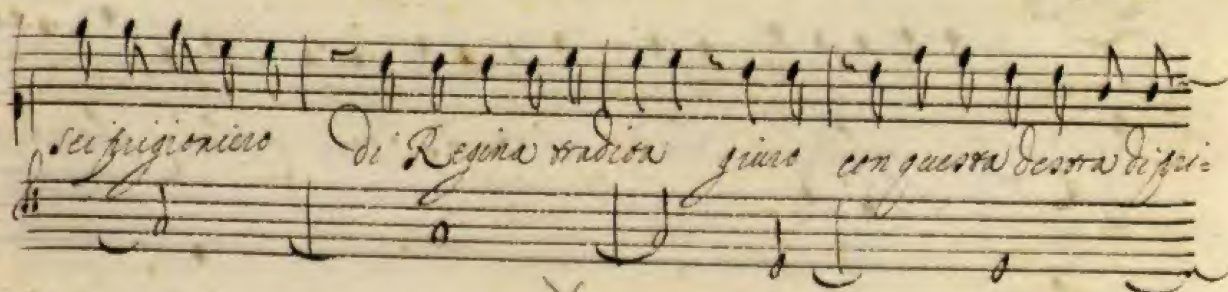
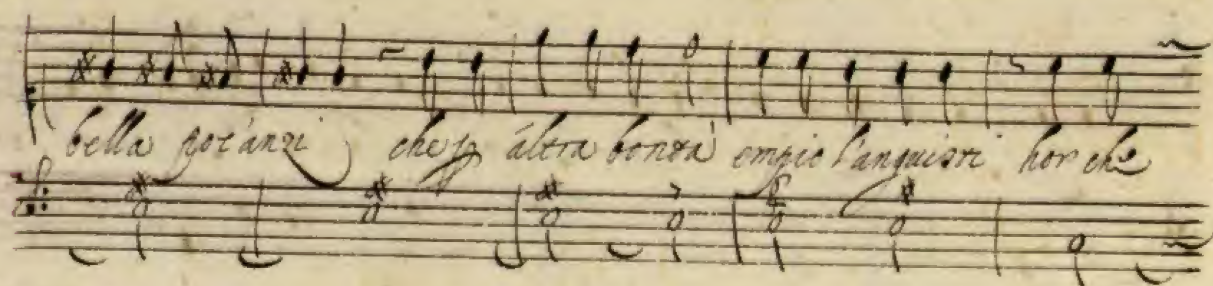
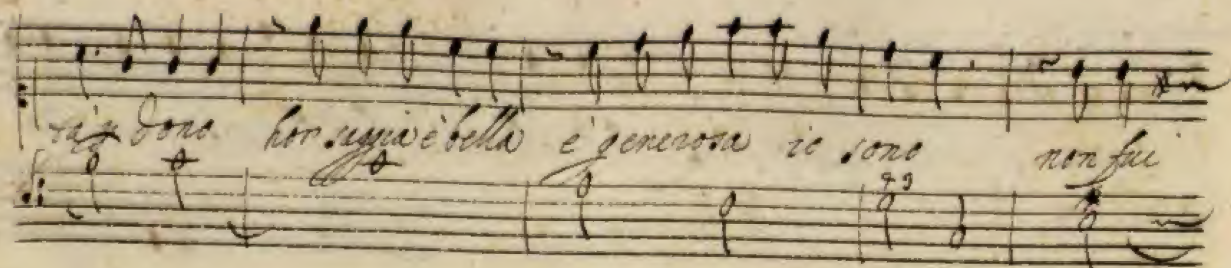
non confesi egualmente meraviglia sona na se p' trauia d'onore



Pietro giusto diuenno ed io Cristiano? e s'io son di tua fede conorran







Handwritten musical notation on a five-line staff. The lyrics are written below the staff in a cursive script. The notation includes various note values and rests.

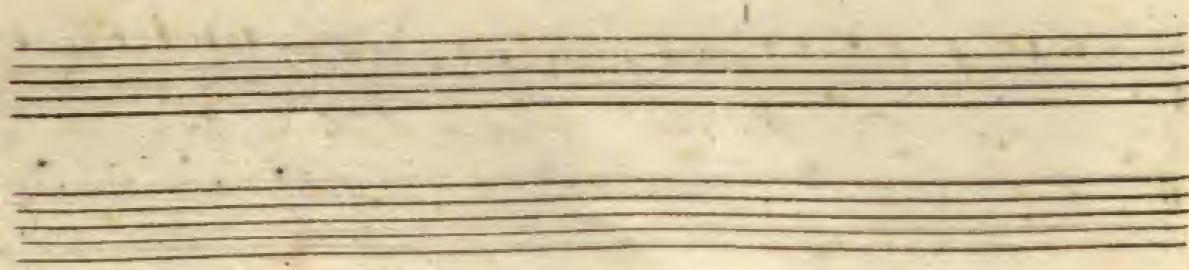
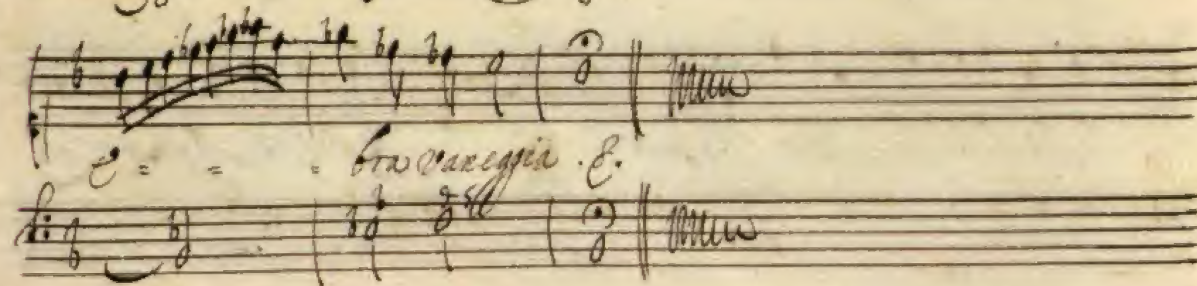
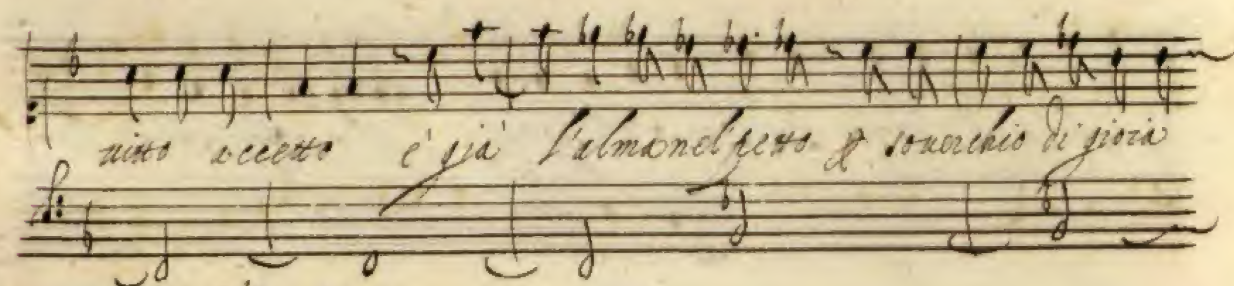
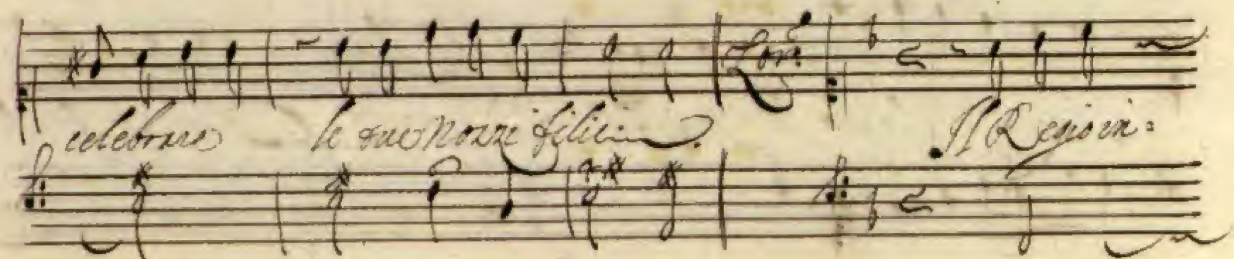
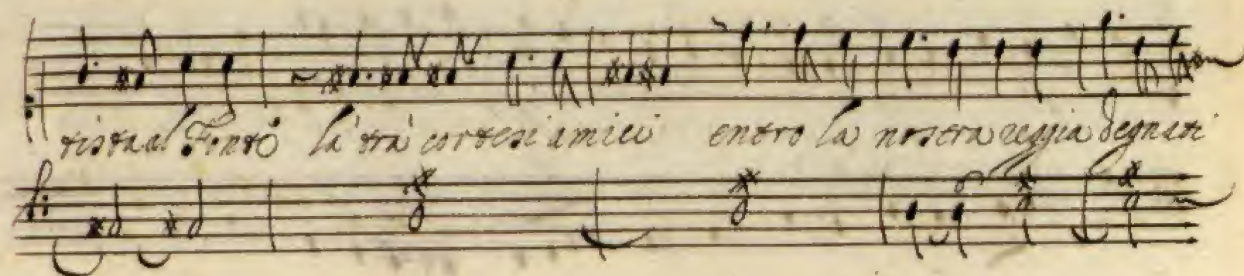
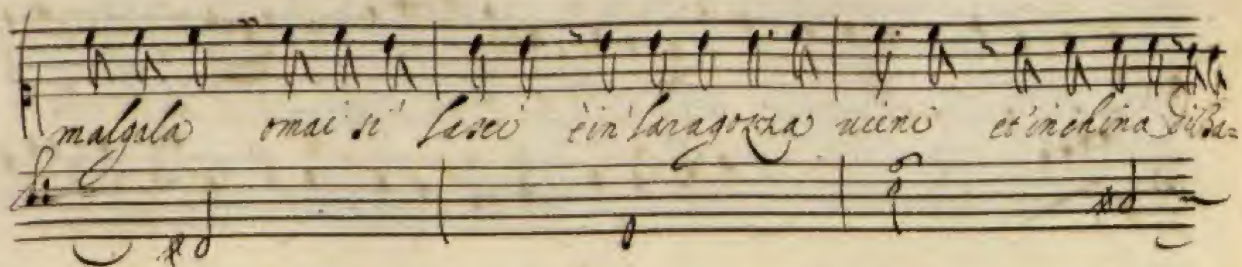
Handwritten musical notation on a five-line staff. The lyrics are written below the staff in a cursive script. The notation includes various note values and rests.

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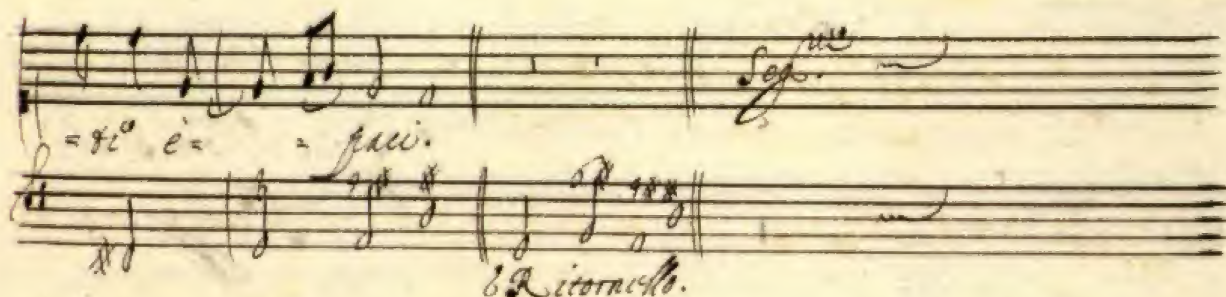
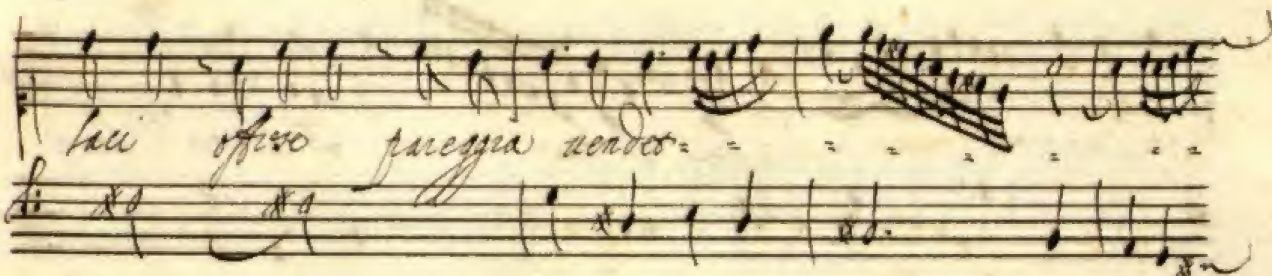
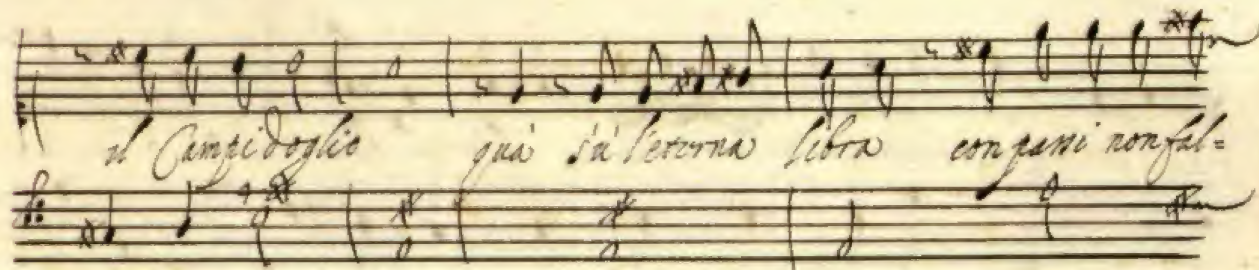
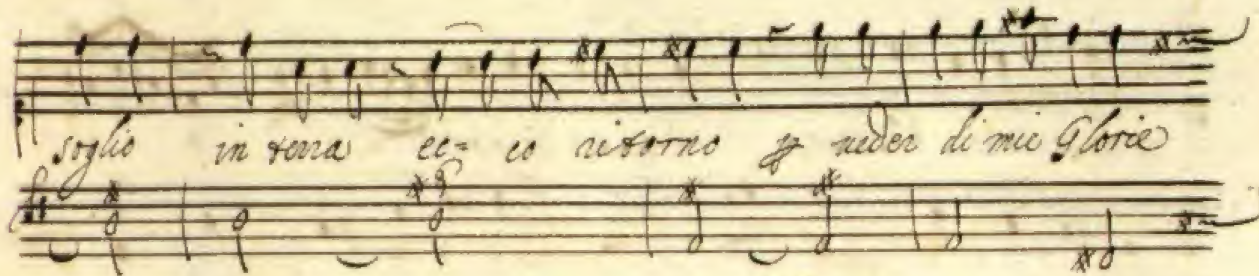
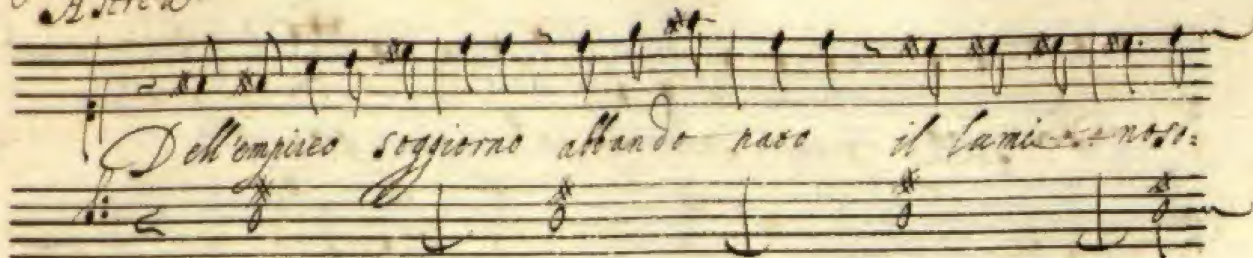
Coro *mm*

Non più guerra non più non più non più guerra non
 Non più guerra non più non più non più guerra non
 Non più guerra non più non più non più guerra non più non
 Non più guerra non più non più non
 Non più guerra non più non più fur
 Non più guerra non
 più non più fa = re
 Nelle Battaglie ancor trionfa A =
 più non più fa = re re =
 Nelle Battaglie ancor trionfa A =
 più non più fa re re Nelle Battaglie ancor trion = = fa
 più non più furor
 Nelle Battaglie ancor trion = = fa
 più non più fa ro = = re nelle Battaglie ancor trion = = fa A =

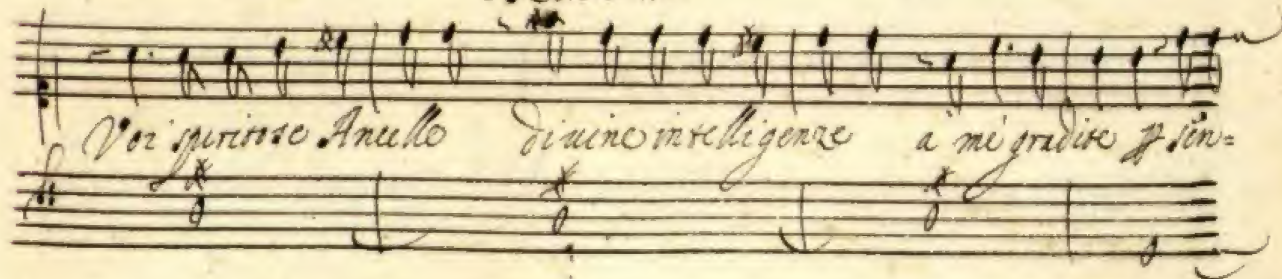
mo- re Nello Battaglie ancor nelle Battaglie ancor nelle Battaglie an-
 mo- re nelle Battaglie: nelle Battaglie ancor ff ancor tri-
 nelle Battaglie ancor nelle Battaglie ancor nelle Battaglie nelle Battaglie ancor tri-
 nelle Battaglie ancor nelle Battaglie ancor nelle Battaglie ancor tri-
 more nelle Battaglie ancor nelle Battaglie ancor nelle Battaglie ancor tri-

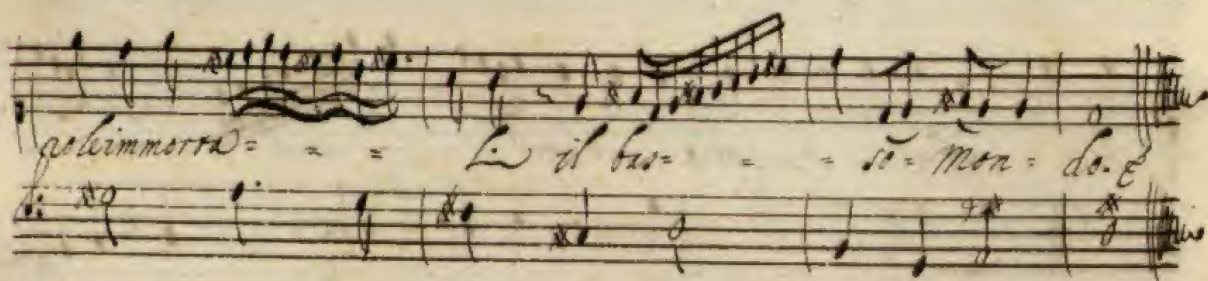
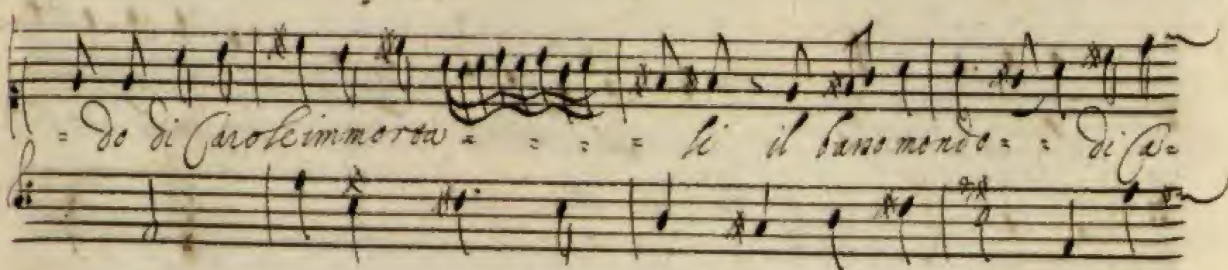
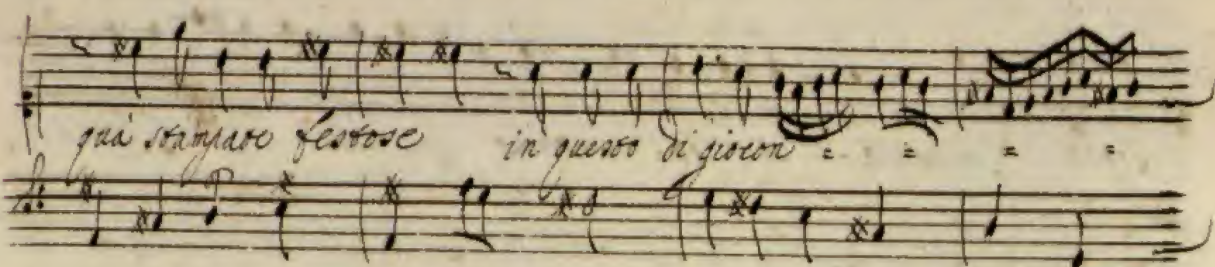
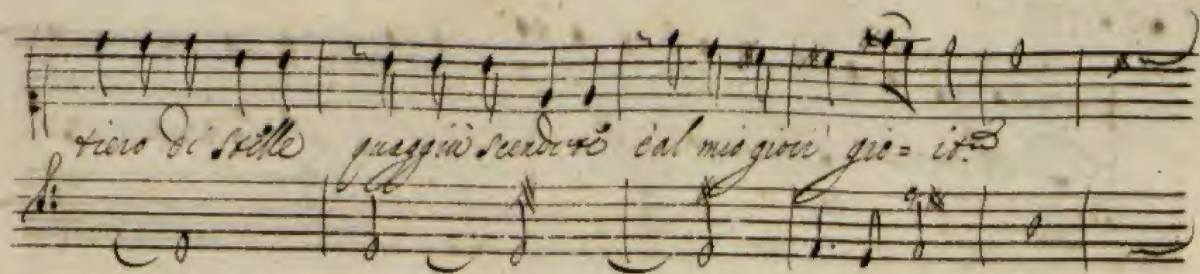
con trion = fa A = more.
 mpe trion = fa A = more.
 mpe trion = fa A = more.
 on = fa trionfa A = more. *Segue la Parte d'Alto.*
 on = fa trionfa A = more.

Allegro.



Ritornello.





Segue il Coro. Si si
F. Carreggino &

Coro d'Intelligenze Celesti



Si' si' festeggino superne de- i ra' Chari lameggino

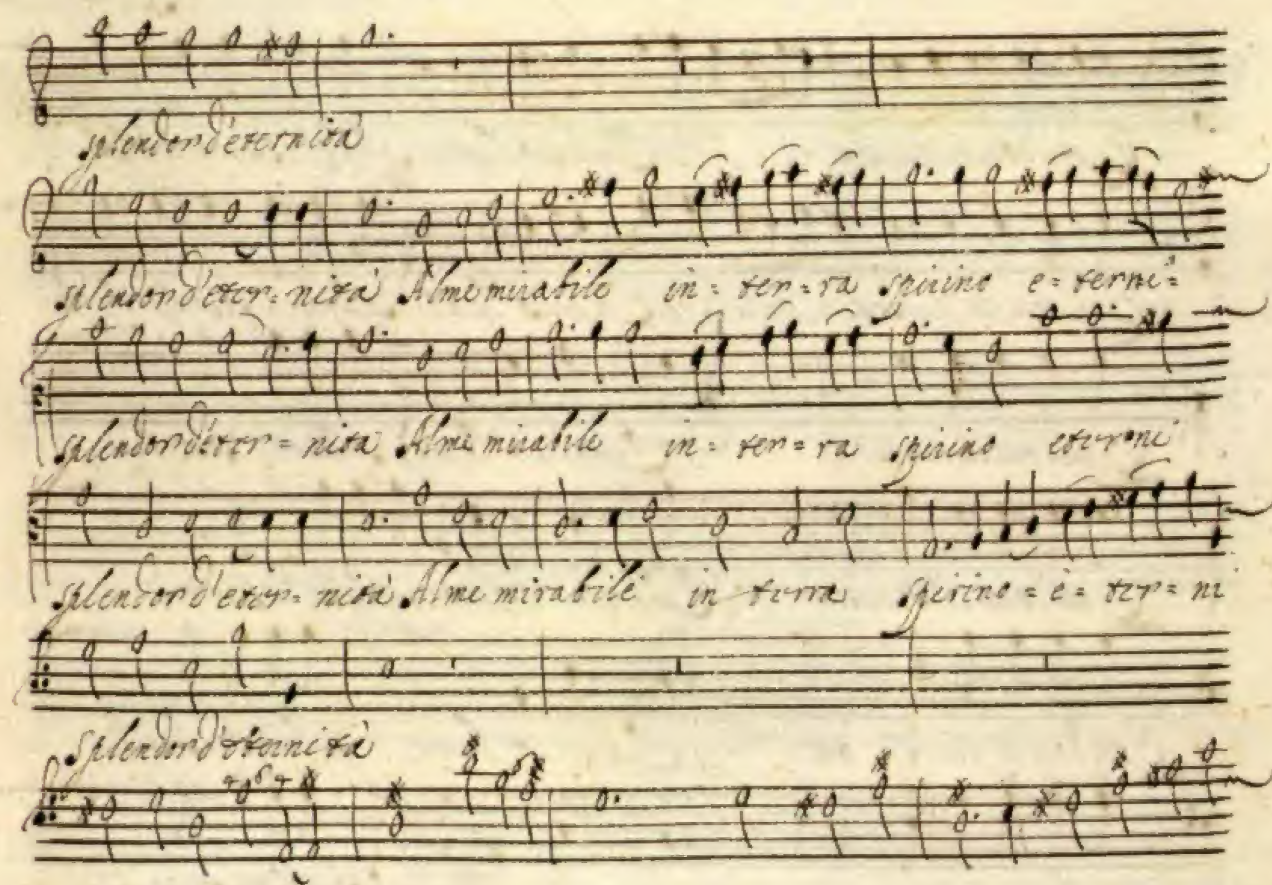
Si' si' festeggino superne dei ra' Chari lameggino

Si' si' festeggino superne de- i ra' Chari lameggino

Si' si' festeggino superne de- i ra' Chari lameggino

Si' si' festeggino superne de- i ra' Chari lameggino

Si' si' festeggino superne de- i ra' Chari lameggino



splendor eterni

splendor eterni Al me mirabile in terra spirans e-terni

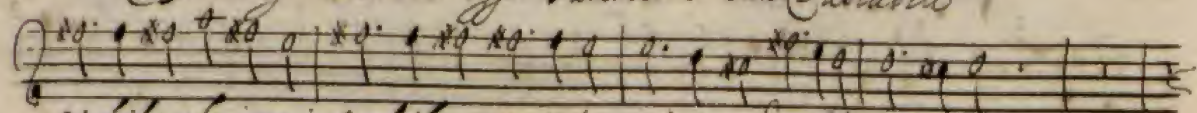
splendor eterni Al me mirabile in terra spirans eterni

splendor eterni Al me mirabile in terra spirans e-terni

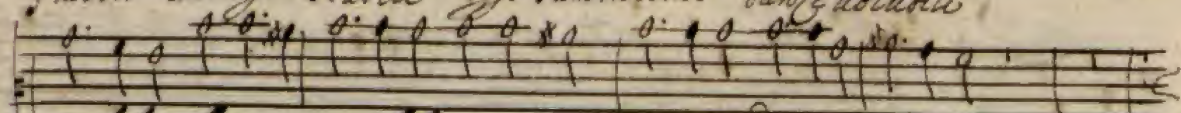
splendor eterni



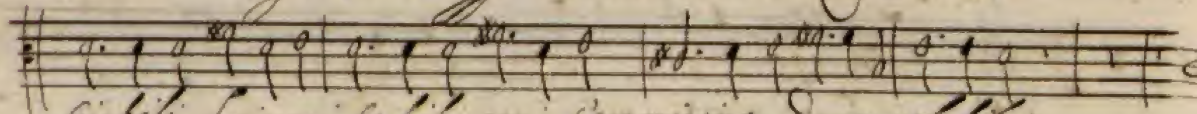
Dai Regni stabili oggi s'ammirino danze volubili



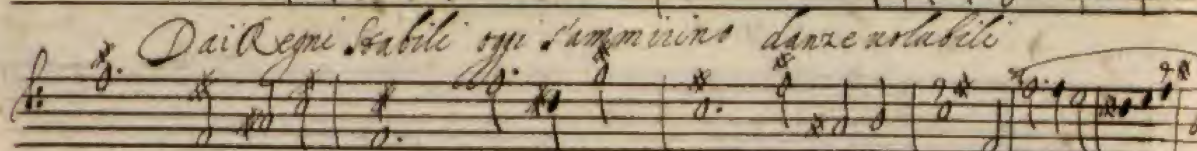
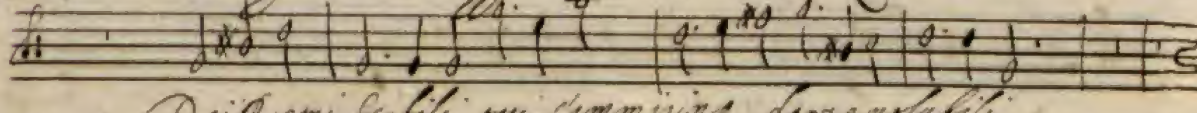
Giubili dai regni stabili oggi s'ammirino danze volubili



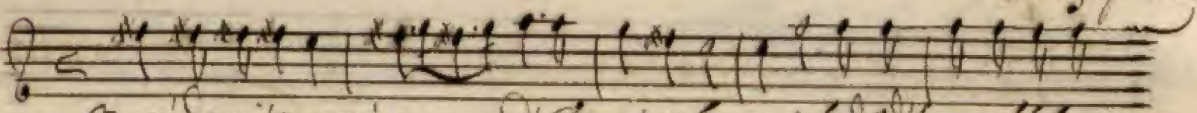
Giubili dai regni stabili oggi s'ammirino danze volubili



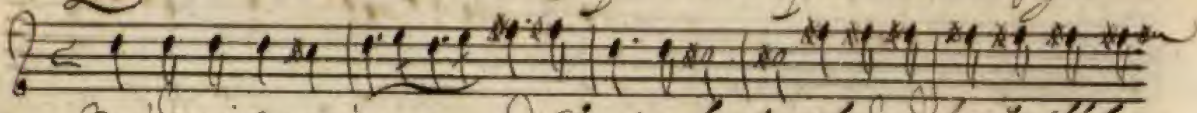
Giubili dai regni stabili oggi s'ammirino danze volubili



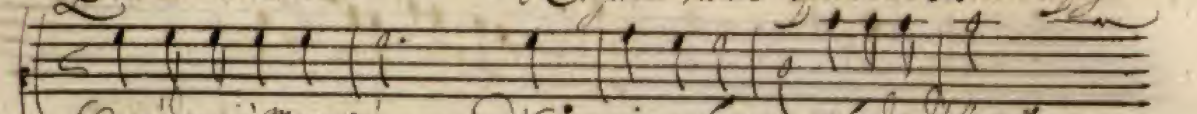
Violoncello qui sono.



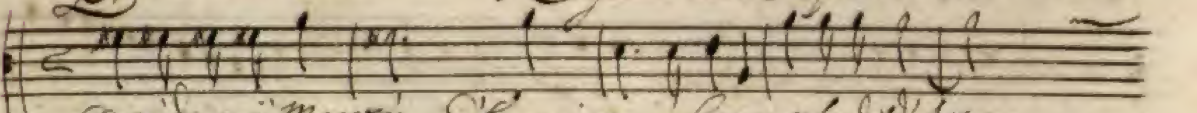
Qua' doucin' Maestri = = D'Empireo lume splende d'Asore il folgo.



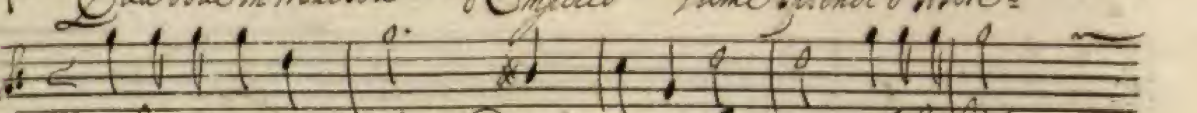
Qua' doucin' Maestri = = D'Empireo lume splende d'Asore il folgo.



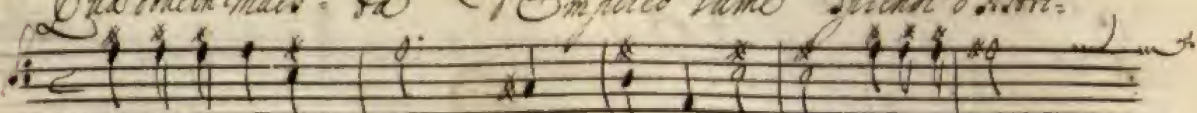
Qua' doucin' Maestri D'Empireo lume splende d'Asore.



Qua' doucin' Maestri D'Empireo lume splende d'Asore.

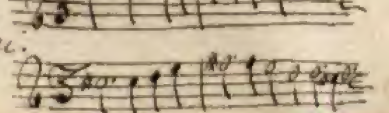


Qua' doucin' Maestri D'Empireo lume splende d'Asore.



Violoncello qui sono.

Violini.

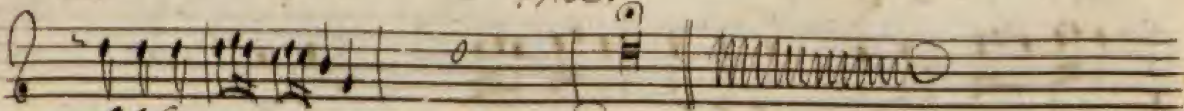


ran = = te il folgoran = = = te il folgo =
ran = = = te il folgoran = = = te na =
a, il folgoran = = = te
a, il folgoran = = te il folgoran = = = te na =
a il folgoran = = = = = te na =

ran = = = te il folgoran = = = te il folgoran = = = te
me il folgoran = = = = te il folgoran = = = = te
il folgoran = = = te il folgoran = = = =
me il folgoran = = = te il folgoran = = = =
me il folgoran = = = = =



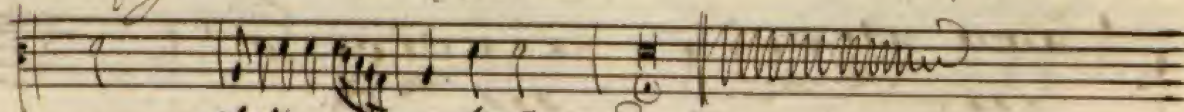
na = = = me.



il folgran = e namus.



te il folgran = e namus.



= e e = e namus



ti na = = me.

